

March/April 2014  
Volume 39, Number 5



A Publication of  
National  
Stereoscopic  
Association, Inc.

3-D Imaging Past & Present

# STEREO WORLD

## Lost World

Real or Photoshop?  
R.D. Hamilton



# '50s Flavored Finds

## A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

While the title of this column normally refers to finding interesting and fun-to-view stereo slides from the '50s, sometimes the views that are discovered qualify as historical finds as well. Peter Randlov of Denmark recently sent

an assortment of slides to share that includes some which certainly qualify as historically significant.

He explains, "Some years ago I happened to find some Kodachrome stereo slides in Kodak Realist cardboard mounts. They were priced at 1 DKK each (app. 20 cent) so I

bought the whole lot of more than 100 slides.

Now I finally had an opportunity to look through the lot, and from the scarce notes on the boxes and few of the slides and some help from the internet I found following information:

The slides are from 1955-56, and they were mailed through the American embassy to the Kodak Processing Laboratory, Fair Lawn, New Jersey for processing. They were taken by a Dane, Lauritz Jessen, probably an engineer involved in the construction of the PFN, Perusahaan Film Nasional Laboratory in Jakarta. PFN (or Perfini) was started in 1950 by the Indonesian instructor Usmar Ismail, who is considered to be the father of Indonesian cinema.

The film producer Lothar Wolff (1909-1988) appears on several of the slides. He was born in Germany,

*(Continued on page 17)*

From the construction site of PFN (Perusahaan Film Nasional Laboratory) in Jakarta. Cutting timber manually.



At the construction site. The person second from the right is Lothar Wolff.



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to [strwld@teleport.com](mailto:strwld@teleport.com). If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



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### Front Cover:

Plänterwald #39 by Ringo Schneider shows some of the grounded swan boats in Berlin's abandoned Spreepark Plänterwald amusement park, from his article "The Lost World of Plänterwald".

### Back Cover:

"Quality Watch Repair" by David W. Allen is from his article "Is it Real, or is it Photoshop?".



### The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

*Stereo World* (ISSN 0191-4030) is published bimonthly by the National Stereoscopic Association, Inc., PO Box 86708, Portland, OR 97286. Entire contents ©2014, all rights reserved. Material in this publication may not be reproduced without written permission of the NSA, Inc. Printed in USA. A subscription to *Stereo World* is part of NSA membership.

**Annual membership dues** (six issues): \$32 third class US, \$44 first class US, \$44 all international memberships. New members receive a plastic lorgnette viewer.

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# Country Music, Athena, Books, and the Return of Captain 3D

3D-Con 2014 in Murfreesboro, TN is a great chance to explore American history and music the same week you enjoy the Stereo Theater, Trade Fair, Art Gallery, room-hopping, workshops etc. Nearby Nashville has been named among the best places to visit in 2014 by *Travel + Leisure*, *Fodor's*, and *The New York Times*. You can sample the many reasons why at [www.visitmusiccity.com](http://www.visitmusiccity.com) which includes plenty of places not on the very busy 3D-Con tours.



Home of 3D-Con 2014, the Murfreesboro Embassy Suites Hotel and Conference Center.

Again not on a tour but just three miles from Murfreesboro itself is the Stones River National Battlefield. The 1862-63 Battle of Stones River was one of the bloodiest of the Civil War, killing over 3,000 men. A badly needed Union victory, it boosted morale and strengthened support for the Emancipation Proclamation. See [www.nps.gov/stri/index.htm](http://www.nps.gov/stri/index.htm). "Riding the 3-D Wave" will be Phil "Captain 3D" McNally's keynote

address at this year's NSA Awards Banquet. Since his 2008 NSA keynote in Grand Rapids (SW Vol. 34 No. 3 page 24), he has served as Stereoscopic Supervisor on even more outstanding DreamWorks Animation films like *Turbo*, *The Croods*, *Madagascar 3*, *Puss in Boots*, *How to Train Your Dragon*, and *Monsters vs Aliens*. His insider accounts of the current 3D wave should be easily as fascinating as his 2008 talk.

For forms, tour details, events, hotel and more, see [www.3d-con.com](http://www.3d-con.com) and read Bill Moll's 3D-Con update in this issue for even more recently added features. ☛☛

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

## Editor's View

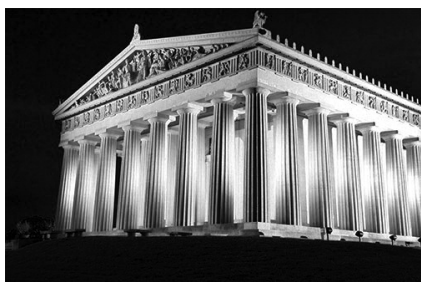
Comments and Observations

by John Dennis

Just one example is something I learned about in grade school and have been interested in seeing ever since—the full-scale replica of the Parthenon in Athens, sitting in the middle of Nashville's Centennial Park. It houses a re-creation of the 42 foot high statue of Athena as well as the city's art museum. See [www.nashville.gov/Parks-and-Recreation/Parthenon.aspx](http://www.nashville.gov/Parks-and-Recreation/Parthenon.aspx).

Also not on an organized tour, and not related to music or food, is Parnassus Books. When their corporate owners closed Nashville's two remaining book stores a couple of years ago, author Ann Patchett opened her own independent store. It quickly became famous for its defiance of popularly assumed trends about the future of books, reading, and book stores. See more at [www.parnassusbooks.net](http://www.parnassusbooks.net).

Nashville's very own Parthenon was built for Tennessee's 1897 Centennial Exposition.



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# A Cautionary Tale of Retinal Tears and Detachments

by David Starkman

As *Stereo World* readers we may be a bit more aware of our stereoscopic vision than the average person, therefore I thought that my recent experience with a retinal tear might be of deep and vital interest. While retinal tears and detachments are relatively uncommon, knowing the symptoms is of great benefit, as quick treatment may make the difference between having no vision loss at all, or having a partial or complete loss of vision in the affected eye! Relating my own experience will give you a good idea of what to look for.

Monday August 19, 2013 I noticed a single floating dark spot at the lower edge of my vision in the left eye. This moved to the top edge of my vision the next day (left eye only). I was not too alarmed, as "floaters" are not uncommon as one ages (I'm 63 years old). However, by Wednesday night, in a dark room in bed, just before going to sleep, my left eye had the sensation that there was some light shining on my eyelid from above. Seeing any sort of light, when there is none is not a good sign. In the morning, on Thursday August 22, looking into a white sink while brushing my teeth, I noticed more floaters, that looked a bit like I was looking through a close piece of glass, which had some dried water spots on it. The area of spots increased by lunch time.

To make a long story short, I ended up seeing my ophthalmologist just after lunch that same day. He diagnosed an acute retinal tear at the edge of my retina in the left eye. He sent me to a specialist who performed laser surgery to seal the tear, that same afternoon—the less delay the better! (The surgery itself took about 10 minutes. No anesthesia needed. Just a mild discomfort. Nothing to be afraid of.)

The good news is that we caught this before the retina became detached, so the prognosis is excellent. On August 26 I saw one of the doctors again, as I had noticed a floating cloud, like a small shadowy

clump of hairs that moved in and out of the upper central area of the left eye. The doc said the repair looked perfect, but that some blood had leaked into the vitreous, and was floating around—but should eventually work its way out. Ten days after the surgery I had a follow up check, which found all going well. This was followed up by an eight week exam, again to confirm that the repair looked good. At this point the prognosis was explained to me as excellent. I was scheduled for a three month appointment—again to check the laser repair, and do an eye exam. The doctor said that if all is well at three months then it would be very unlikely that there would be any further problem.

So, what are the symptoms to look for? As in my case, any sudden change in type of floaters (out of the ordinary ones that many of us experience over the years), or, in quantity of floaters, is of concern. Flashes of light are a symptom, but in my case it was more like a glow seen on my closed eyelid. Darkening of peripheral vision is another symptom, though not one that I had.

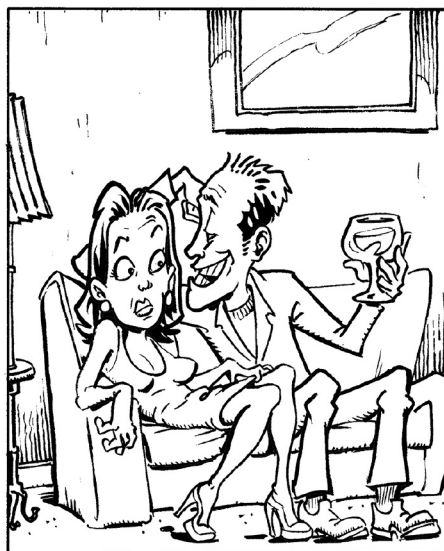
I'm writing this not to cause false alarms, but to stress the importance of taking these symptoms seriously, not delaying in contacting your ophthalmologist, and being checked as quickly as possible. The reason for this is that a small retinal tear, untreated, will lead to a detached retina. There is no predicting how long it will take for a small tear to lead to detachment, so the sooner treated, as in my case, the better! When I was in my twenties I met someone who was a bit younger than me, and who had lost her vision in one eye because she had a retinal tear that occurred while she was traveling on a European trip. Waiting until her return ended up being too long. The retina became detached and she lost her vision in that eye. I never forgot this story when I started having symptoms, and I am glad I did not delay, as, at least as of this writing, my vision is 99+% back to normal.

What causes a retinal tear? Injury (a good blow to the head, a car accident perhaps) is one possibility. Or advanced Diabetes or an

*(Continued on page 26)*

## GONE MADDD

by AARON WARNER  
3-D by Charles Barnard



"WHO NEEDS 3-D MOVIES WHEN I HAVE SO MUCH DEPTH?"



"WHO NEEDS 3-D MOVIES WHEN I HAVE SO MUCH DEPTH?"



## Man in the Dark

This is a brand new release from the Twilight Time label at [screenarchives.com](http://screenarchives.com). It's considered to be the first 3-D release from the 1950s by a major studio. Columbia Studios rushed it through an 11 day production schedule to beat *House of Wax* to the movie theaters by two days. *Bwana Devil* was in fact the first film to come out in 3-D in 1952 but it was produced by United Artists, which was considered an indie studio at the time.

Unfortunately *Man in the Dark* gets off to a rough start with a visually jarring credit sequence. The titles hover nicely in front of stylized artwork but the background image of a moonlit cityscape has been accidentally flipped creating a pseudo-stereo mess. Most likely the rolls of film were accidentally switched when the titles were optically printed over the background image. This results in distant clouds floating in front of the cityscape and the closer foreground clouds punching holes into the other layers that should be receding towards the horizon. Looking at the scene with your glasses on backwards reveals how the background would have appeared if printed properly but the titles then punch holes into the background image. The opening credits would have been very effective had it not been for this mistake but with a quick schedule to beat *House of Wax* to the box-office, it's fitting that the film

makes a technical blunder right from the start.

I was worried that a film-noir title with it's typically high contrast black and white images would contain a fair bit of ghosting and that is exactly the case when viewed with shutter glasses. Yet it is still refreshing to experience a film like this in 3-D, so while it is an exercise in tolerance it does have it's rewards. In an early shot at the beginning of the film we see a police officer meeting with Steve Rawley, the film's protagonist, in his hospital room. The officer is almost entirely situated in front of

the 3-D window. This is a pattern that continues for many foreground objects throughout the film. While this may have creat-

ed a very pronounced effect for audiences who were new to 3-D, I find it mildly distracting.

Steve Rawley is in fact a criminal who has been chosen for an experimental lobotomy that will rid him of his criminal tendencies. During the surgical procedure there is an effective shot of the patient being reflected in a mirror while he lies on the operating table. The first gimmick though is a POV shot looking up at four surgeons who perform the brain surgery on our protagonist. Through a series of jump cuts the doctors point swabs, scalpels, and other surgical instruments towards the camera.

The surgery is successful and our hero's memories have been erased. He is nabbed from the hospital by his three former accomplices who are looking to get their hands on \$130,000 that he stashed after a payroll robbery. A car chase ensues with the police. One of the henchman points his gun towards the cops and fires two extremely effective rounds straight into the face of the viewer. When the cops tire is shot out their car crashes towards the audience through a store window. Steve now finds himself holed up in an apartment with his three former partners and his old flame Peg who all try to pressure him for the location of the money. "Leftie" attempts to burn Steve in the eye with a lit cigar. Unfortunately there is too much parallax to fuse the cigar and the result

is almost as scary if it were in fact a real cigar coming towards your own eye. When the mobsters realize that he isn't faking his memory loss they tell him the details of their last robbery. This triggers a flashback sequence and we are taken back to witness the events.

After 40 minutes of setup the film finally starts to get interesting when Steve falls asleep and has a disturbing nightmare that helps to reveal the location of the hidden money. In his dream Steve is being pursued on foot by a throng of cops. In one of the most visually appealing shots in the film Steve runs into a large crowd of people at an amusement pier. The large crowd recedes nicely into the distance. It is beautifully captured at night with artificial lights and the contrast helps to define the layers of people. This sequence is the closest the film gets to the visual style of film-noir. Dutch angles, surreal images, and harsh shadows are all present. Steve awakes and with Peg's help they escape the apartment and make their way to the pier where he uses the clues from his dream to find the location of the hidden money. Suddenly though, she wants nothing to do with it, knowing that the money will only lead to their demise. Peg parts from Steve but is then nabbed by one of his former partners who corners her for Steve's whereabouts. In an attempt to evade his pursuers Steve gets on to a roller coaster. The film builds to its climax with a battle high above the fairgrounds on the girders and ramps of the wooden roller coaster.

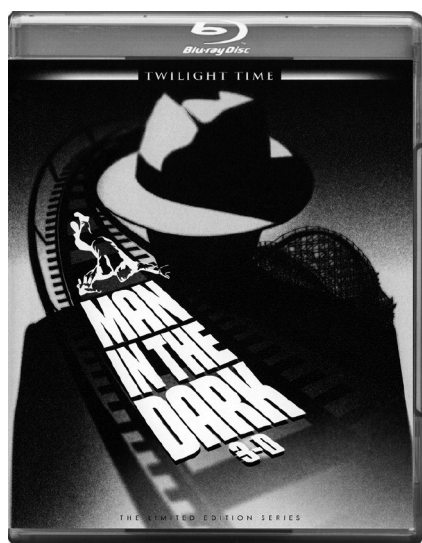
To call *Man in the Dark* film-noir would in my opinion be a bit misleading. Certainly the dialogue is in hard-boiled but classic noir this is not. The visuals in the first half of the film feel more reminiscent of police procedurals that were popular in the fifties. Yet Steve's nightmare and the amusement pier sequence in the 3rd act are worthy of wearing the film-noir label.

Most of the compositions are very pedestrian and typical of low-budget films that just try to get the production done quickly as opposed to good film noir that used budget constraints to their advantage and get creative with the lighting and angles to make up for lack of production value. That doesn't take away from

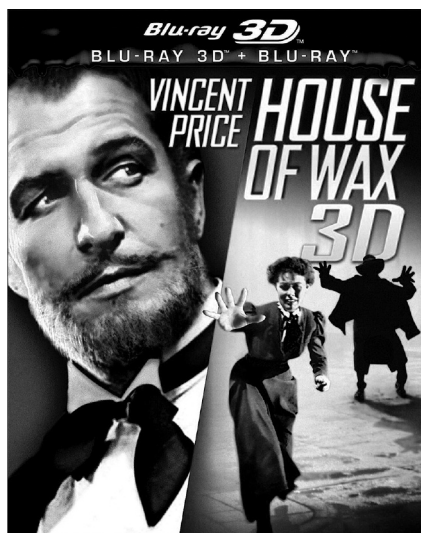
## Blu-ray 3D

3-D Video for your Living Room

by David Delouchery







the fact that it is still great to see a black & white film in stereo. For those who enjoy watching classic films before the onslaught of color this title should suffice. Despite its shortcomings I do feel that this movie is a worthwhile purchase for your 3-D collection.

### House of Wax

What can I say about this movie that hasn't already been said? For starters don't bother reading this review, just go out and buy a copy if you haven't already. For those of you who are still with me I'll continue. Certainly if there was an Olympics for film-making then André de Toth would win gold for directing one of the greatest 3-D films ever with only one eye. *House of Wax* is beautifully staged with wonderful set dressing, props & costumes plus a tight story that continues to engage the audience. Vincent Price plays Professor Henry Jarrod, a soft spoken master of wax sculpture who possesses an intimate connection with his creations. Jarrod refuses to sacrifice his artistic integrity. He is only interested in creating scenes and important figures of historical significance. On the other hand his business partner Matthew Burke wants to draw in larger crowds with more sensational scenes of the macabre. Burke wants out of their arrangement and chooses to burn the place down for the \$25,000 insurance policy. As Burke goes about igniting other parts of the building we watch in fascination as the wax figures melt before our very eyes. A fight ensues as Jarrod tries to protect his works but Burke gets the upper hand knocking Jarrod unconscious and leaving him to burn in the blaze.

Burke makes off scott-free and claims the insurance money. He celebrates his financial windfall at a dance with his girlfriend Cathy Gray. Actress Carolyn Jones who plays Cathy will later become better known for her role as Morticia Adams in *The Addams Family* TV series. When Burke goes to collect his money he is strangled and hung by a mysterious cloaked and disfigured killer. Cathy also falls victim to the murderous hands of the cloaked killer. Later he steals her corpse from the morgue.

Henry Jarrod has survived the fire. Despite his gnarled hands and being wheelchair bound he has rebuilt his wax collection and with the help of a wealthy art critic as his investor, opens a grand new museum called the House of Wax. With the help of two assistants including a mute named Igor as played by a young Charles Bronson, Jarrod builds a custom workshop with new techniques to apply wax to his figures. This time though Jarrod features a Chamber of Horrors which displays more macabre scenes and subject matter to draw in the crowds. It's questionable where Jarrod has sourced the models for his figures. Some seem too life-like and Cathy's former room-mate Sue Allen is certain that the figure of Joan of Arc is not just wax but is in fact the corpse of her friend.

*House of Wax* is a spectacle to watch. It's a period piece that takes place in the early 1900s with a number of opulent interior and exterior street locations. It's marvellous to watch a horse drawn fire pump wagon come galloping down the street during the fire sequence. With the use of cranes and dollies the camera is always on the move following actors and moving past foreground objects which helps to

enhance the depth. The musical score carries its themes throughout with underscores and nuances that suggest some effort and care went into the scoring. This care and effort made it one of the top hits at the box-office in 1953.

The film employs very few in-your-face gimmicks but certainly one of the most memorable is a paddle ball wielding barker who stirs up the crowd at the grand opening of the wax museum. While it certainly screams gimmick, after multiple viewings it actually seems less bold and more fitting, kind of like the anticipation of seeing an old friend.

Despite this new 60th anniversary 4K transfer the original print appears soft but this is forgivable considering the many other merits this quality production has to offer. A limited release stereo soundtrack was produced for the original theatrical release but those materials have since been lost. For this transfer a subtle stereo mix has been created using the more widely distributed mono soundtrack.

This disc comes with audio commentary, an illuminating 48 minute documentary, newsreel footage from the premiere plus a standard-def copy of the 1933 film *Mystery of the Wax Museum*, of which this film is a remake.

So does this belong on your shelf? Absolutely! Considered one of the best 3-D films from the 50s, this classic horror has too much going for it to not be enjoyed multiple times. As cited previously in *Stereo World*, Warner Bros. is monitoring the sales of this Blu-ray to gauge whether to continue reissuing other 3-D films from their back catalog. As fans of 3-D this should definitely be a showpiece in your collection. 🎬

## International CES 2014 (Continued from page 17)

world-class experience at Madame Tussauds Times Square location which has performed extremely well. These cutting-edge attractions complement the experience at both locations.

The 4-D Theater brings guests right into the center of an epic battle between the Avengers and the evil Loki and Dr. Doom. Prior to experiencing this dynamic 4-D film, you can capture photos with life-like fig-

ures of Spider-Man, Captain America, Iron Man, the Incredible Hulk and more! Marvel Comics' legend Stan Lee was among the first to get a close look at the Marvel attraction and described the experience as "thrilling" and "spectacular" when he cut the rope to unveil the new attraction.

I look forward to next years International CES, even if it has fewer 3-D displays and products. 🎬



# Hollywood's Grace Kelly

## Monaco's Princess Grace

by Richard C. Ryder

The police were watching John Robie. The notorious ex-jewel thief and World War II Resistance fighter was the prime suspect in a new series of high profile, rooftop burglaries on the French Riviera. Yet for the suave Robie, once known only as "the Cat," proving his innocence would be next to impossible; the nocturnal burglaries had all the earmarks of his earlier crime wave.

Complicating it all was Frances Stevens, a wealthy American heiress visiting the Riviera with her mother. But was Robie interested in Frances—or just her family jewels? This is the modestly suspenseful plot of one of Alfred Hitchcock's more engaging lighter films, 1955's *To Catch a Thief*. The character of Robie was played by the always debonair Cary Grant, while his love interest/mark was the dazzlingly beautiful Grace Kelly, a talented actress who made relatively few films in an all-too-short career. Perhaps the highlight of the film is a perilous high-speed car chase (initiated by Frances) along a twisting mountain road in which the pair nearly run over a cliff, a sequence that eerily prefigures the actress's own tragic death.

Grace Kelly was, in the words of her final film, a member of Philadel-

phia "High Society," not bad for a third generation Irish-American. Her paternal grandfather had emigrated from the "old country" in the 1860s. Her father, Jack Kelly, was a Philadelphia legend: an Olympic rowing champion, self-made millionaire, and local political boss. Her brother, Jack Jr., followed their father onto the Schuylkill's competitive "boathouse row."

Grace Patricia Kelly, born in November of 1929, was also athletic yet preferred ballet and theater. Educated at a succession of private schools, she prepared for a stage career at the American Academy of Dramatic Arts in New York, making her debut in 1949 in *The Torch Bearers*, written by her uncle, George Kelly, a Pulitzer-winning playwright. Broadway followed, although she didn't really have a powerful enough voice for live theater.

Her modeling career proved more successful, with the would-be actress in high demand for magazine cover, fashion, and glamour shoots. She also appeared in more than fifty shows and commercials in the new medium of television before making

her big-screen debut in 1951's *Fourteen Hours*, a small role in a gripping, well-made film by director Henry Hathaway. In it, Kelly's husband (Richard Basehart) threatens to end it all by jumping from a high-rise. A film that literally keeps the viewer "on the edge" or at least "on the ledge."

Kelly's breakout role came in 1952's legendary Western *High Noon*, which won Oscars for co-star Gary Cooper and musical director Dmitri Tiomkin. As the clock ticks down to the inevitable showdown, Kelly is perfect as sheriff Will Kane's Quaker wife Amy, torn between pacifist ideals, an apathetic town, a quartet of vengeful killers, and loyalty to her equally-torn lawman husband. *High Noon* is an iconic film, one of the all-time best of the Western genre.

Kelly's own first brush with an Academy Award would come the following year, when she was nominated for Best Supporting Actress for her performance as a bored society wife on safari, menaced both by gorillas and visceral guide Clark Gable in director John Ford's African epic *Mogambo*. It was a role that *did* win

.....  
"Princess Grace enters Architecture Hall of the Carnegie Museum in Pittsburgh - with her is Dr. Samuel Hazo, Director of the International Poetry Forum." (Stereo by Michael Chikiris, 1978)







"Princess Grace is greeted by two friends, Vera Maxwell and Mrs. Paul Gallico at the University Club in Pittsburgh, Pa. She was in Pittsburgh to read poetry at the Carnegie Music Hall." (Stereo by Michael Chikiris, 1978)

for Kelly a Supporting Actress Golden Globe.

In her next film, 1954's *Dial M for Murder*, Kelly's husband (Ray Milland) hires a hit man to bump off his unfaithful wife. When she manages to off the would-be killer, hubby switches to Plan B, planting evidence that she deliberately murdered a presumed blackmailer. The local police inspector has some "key" questions, however. The film marked the first of three pairings for Kelly with director Alfred Hitchcock, although the "master of the macabre" gives us little more than a rather "stagey" whodunit that fails to exploit the 3-D format.

Her next film, and second with Hitchcock, was more convincing. *Rear Window* finds photographer James Stewart confined to a wheelchair and obsessing over neighbor Raymond Burr, whom he suspects of having murdered his wife. When the photographer arranges for his girlfriend (Kelly) to break into Burr's apartment to hunt for evidence, he can only watch helplessly as things turn ugly. The film earned Hitchcock an Oscar nomination for Best Director.

Kelly would land her own Best Actress Oscar for 1954's *The Country Girl*, a film that featured her most complex, demanding and cast-against-type performance. In it, she plays an aging and cynical stage actress who must summon the strength to support a comeback

attempt by her equally washed-up actor husband (singer Bing Crosby).

Nineteen-fifty-four had been a banner year, with Kelly appearing in no less than five films, finishing off with *The Bridges of Toko-Ri*, a Korean War aviation melodrama with William Holden and Mickey Rooney, and *Green Fire*, a mild actioner involving a South American emerald mine that paired Kelly with Stewart Granger.

*To Catch a Thief*, her final project with Hitchcock, was her only film in 1955, while the following year would see her last two screen roles, in *The Swan* and *High Society*. The former was a case of art mimicking life. With Kelly's engagement to a real-life prince pending, MGM cast her in the rather lame role of a noblewoman raised to marry a crown prince in pre-WWI Europe. Even Alec Guinness couldn't save this one.

*High Society* was a musical remake of 1940's dazzling romantic comedy, *The Philadelphia Story*, with Kelly, Bing Crosby, and Frank Sinatra, reprising roles that Katherine Hepburn, Cary Grant, and Jimmy Stewart had done better. Her role as Tracy Lord would be the last of Kelly's all-too-brief career, a mere 11 films over a space of only six years.

Yet in her short film career, Grace Kelly had acquired a status accorded

to few other actresses. Glamorous, elegant, always beautiful, she was often typecast as a wealthy and proper socialite who falls for a socially inferior yet virile and somewhat menacing man. The relationship proceeds from initial resistance to transformation in a powerful love scene, best exemplified in *To Catch a Thief*, where a torrid kiss fades into a spectacular fireworks display seen from Frances' hotel balcony. One is left with the inescapable impression that the real fireworks are happening discretely off-screen.

It was during location shooting for that film that Kelly was introduced to Monaco's most eligible bachelor, Prince Rainier Grimaldi. The pair were married in a spectacular ceremony in his tiny Mediterranean principality in April of 1956, an event that became an international media blitz. She was now officially Princess Grace of Monaco.

She tried to maintain a touch of normalcy amid the glitter of palaces, yachts, and royal galas, even cooking regularly for her three children, Crown Prince Albert, and Princesses Caroline and Stephanie. She was also a devoted gardener and remained immensely popular both in America and in her adoptive country.

Yet she wanted more. For a time it was rumored that Kelly would return

(Continued on page 10)



# A Pocket With A View

The new "Pocket 3Dvu" Viewer from Berezin Stereo Products is a compact viewer for viewing parallel 3-D images of almost any size. Any size from classic 3½" x 7" stereo cards to tablets, computer screens and TV displays can be viewed in 3-D with this viewer.

## NewViews

Current Information on Stereo Today

by David Starkman & John Dennis

Using front surface mirrors, an adjustable aspect ratio control (adjustable internal masking), and a mirror distance adjuster, images can be viewed from a distance of around six inches to 14 feet.

I've tested this myself with classic stereo cards, side-by-side images on a 23" computer monitor, and side-by-side images (all parallel) on a 65" TV, and it worked very well once the mirrors were adjusted for each size and distance.

The front mirrors are protected by non-reflective glass covers that can be removed for easy cleaning. Another nice feature involves temples that allow the viewer to be worn like eyeglasses. I wear glasses, and I was actually able to wear the viewer, carefully, over my own eyeglasses, leaving my hands free for keyboard or mouse control. If the balance seems too precarious, I note that there are also holes on the temples in two locations which could easily be used to attach some sort of elastic to more firmly hold the viewer in



Front of the Pocket 3Dvu with the temples attached.



Back of the Pocket 3Dvu with mirror adjuster visible on top.

place. The temples are also removable so the viewer can be hand-held like a conventional 3-D viewer.

The bottom has a non-threaded hole for a standard ¼-20 tripod fitting. Screwing a ¼-20 screw into it will self tap the hole so it can be used on a tripod or with a handle that uses this size.

Although called the "Pocket 3Dvu" you would need a pretty large pocket to hold it. However, it is reasonably compact at 6" long, 1½" high, and 1 ¾" deep. I give this viewer high marks for overall design and effectiveness at a reasonable price (\$29.95 plus shipping). For ordering and more details see

[www.berezin.com/3d/pocket\\_3dvu.htm](http://www.berezin.com/3d/pocket_3dvu.htm).

## Secrets of the Tomb on Tour

The Holovis company has worked with the British Museum to create a touring 3-D theater experience that immerses the audience in the "virtual unwrapping" of a 3,000-year old mummy and brings to life the story of this ancient Egyptian priest. *Secrets of the Tomb*, narrated by Patrick Stewart, is currently touring around the world including venues in Virginia, Brisbane, Mumbai and Singapore. The 3-D film is focused

on the priest Nesperennub, whose original cartonnage coffin has never been opened, to unveil the story of his life and death, complete with a digital reconstruction of his facial appearance.

At each location, a theater of up to 200 seats is constructed and becomes the entrance point into the overall exhibition for visitors. It sets the scene and brings ancient Egypt to life in ultra-high resolution 4K 3-D

immersive media, before visitors enter the second part of the exhibition to see artefacts from the time and the actual cartonnage coffin containing the mummy.

A 10 meter front-projection silver screen and two Sony 4K-resolution projectors bring this transformative experience to life. This is complemented by an immersive 5.1 theater audio system. See [www.holovis.com](http://www.holovis.com) for more.

# 3-D Every Way You Look

The world's first 3-D fully spherical HD 360° by 180° video capture system uses 12 GoPro® Hero3 or 3 black cameras. The 3DH3Pro12 is designed to record and render any environment in complete pan-optical motion and three dimensions. Anyone who can afford the 12 cameras can now produce next generation immersive imagery and plunge into 3-D 360° interactive video experiences using systems like the latest Oculus Rift.

The 12-camera snap-in holder seen here forms a tight array of six pairs of GoPro cameras, and the video is

processed using either side-by-side, over-under or many other types of stereoscopic formats. With an output of 6K x 3K in full spherical form, the imagery is projection quality and strikingly crisp when down sampled for online web and mobile 360 players.

There are eight different versions of the 360Heros 360 Plug-n-Play™ holders (most of them for 2-D photography), all constructed from a new aircraft grade flexible nylon. Sample images, including anaglyphic 3-D, can be seen at <http://www.360Heros.com>.

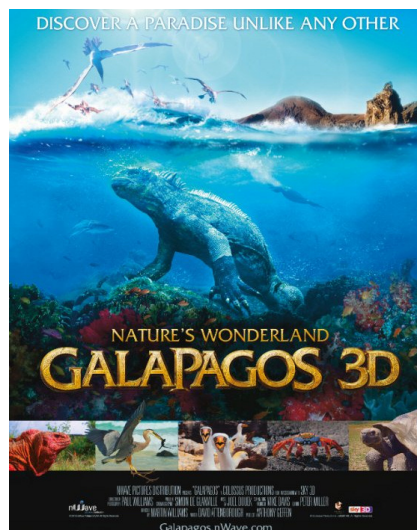


The 3DH3Pro12 version of GoPro's 360Heros 360 Plug-n-Play™ rig.

# A Galapagos Digital Remake

*Galapagos 3D: Nature's Wonderland* from London-based Colossus Productions is written and narrated by renowned naturalist and veteran filmmaker David Attenborough, produced by Anthony Geffen and directed by Martin Williams. The film is the second IMAX 3-D exploration of the islands, whose remarkable creatures helped inform the way we understand the world. The earlier film, titled simply *Galapagos*, was released in 1999 to IMAX 3-D theaters. During that filming, NSA member and camera operator/stereographer Noel Archambault was killed in the crash of an ultralight aircraft along with pilot William Rainsner Jr. (See SW Vol. 26 No. 5. and Vol. 25 No. 5)

While the 1999 film involved the use of the 240 pound IMAX 3D film camera (itself far smaller than the original dual camera IMAX 3-D rig), the new film was made using a 4K 3-D digital rig. *Galapagos 3D: Nature's Wonderland* was released to IMAX® theaters and Digital Giant Screen cinemas in February 2014 and will be available in 38 and 20 minute



versions, 3-D and 2-D, 15-perf./70mm film and 4K/2K digital formats. It takes viewers to a biological wonderland comprising some 9,000 species with approximately 80% of the land-dwelling population being indigenous to the islands. In these remote volcanic islands, giant half-ton long-necked tortoises lumber among dancing blue-footed boobies and flightless cormorants. Penguins thousands of miles away from their natural habitats share the seas with unique marine iguanas that spit sea-salt from their noses, a made-for 3-D experience. See the (2-D) trailer at <http://Galapagos.nWave.com>.

Red sally light foot crab on black lava rock. ©2013 Colossus Productions/nWave Pictures



# IMERSA Summit 2014

The group known as Immersive Media Entertainment, Research, Science & Arts (IMERSA) is busy shaping the future of Immersive Spaces. Fulldome theaters are an intriguing, sophisticated niche of digital cinema with a great untapped potential and a growing amount of 3-D activity. (See SW Vol. 33 No. 5.) With that in mind I'll be checking out the 2014 IMERSA Summit where *Stereo World* is a media partner. Delegates from all facets of the world of immersive cinema, giant screen, 3-D and curved screen theater operators, museum and science center professionals, audiovisual and technical integrators and themed entertainment community will be participating in the fifth annual IMERSA Summit. This promises to be a valuable conference, continuing the conversation between converging business sectors and shaping the industry with fulldome film showcases, technology sessions, the next phase of fulldome standards, abundant opportunities for networking and much more. The IMERSA Summit will be featuring the Best of the Best fulldome film screenings. While there won't likely be any actual 3-D screenings in the Summit, there will be plenty of producers of 3-D titles for the dome theaters, including: Sky-Skan, Mirage3D, SK Films and E&S, discussing their work, so look for complete coverage in a future issue.

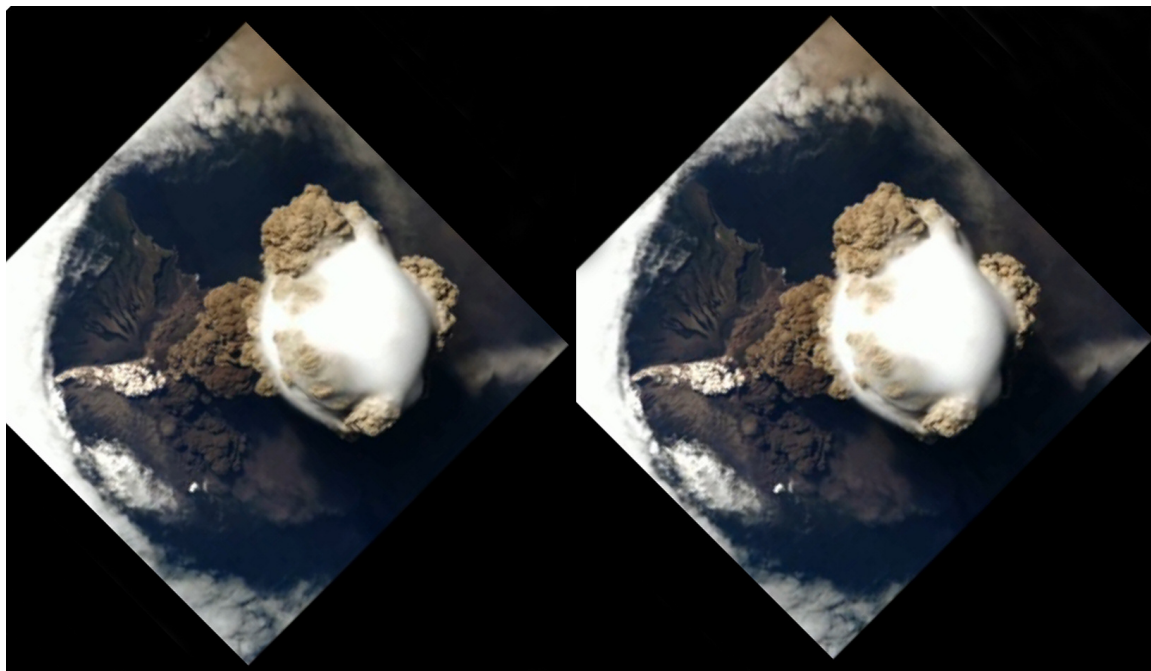


# Volcanic Stereo

**I**nternational Space Station astronauts took several photos of the Sarychev Volcano on Matua Island in the Kuril archipelago on June 12, 2009 as the spacecraft passed directly over the beginning of an eruption. Now NASA has processed the stills

into an animation of what it looked like from orbit. Thanks to the orbital speed of the space station, it was possible to grab and rotate a couple of frames from the animation before the volcanic plume had changed much. The resulting sequential

stereo pair is seen here, and the NASA animation can be seen at [www.livescience.com/42978-volcanic-eruption-snapped-from-space-new-video-visualization.html](http://www.livescience.com/42978-volcanic-eruption-snapped-from-space-new-video-visualization.html).



.....  
*The Sarychev Volcano  
 from a NASA animation.  
 (Stereo combination  
 by John Dennis)*  
 .....

## HollywoodDDD Cold Cash

**I**n 2013, 13 of the Top 15 grossing movies were 3-D. Eight were converted, three were native animated and two were native live action. And now *Frozen* has passed *The Lion King* with \$810 million at the global box office. In only two and a half months *Frozen* trails only *Finding Nemo* as Disney's highest-grossing original animated movie ever. *Frozen* continues to be a box-office avalanche, and crossed the \$800 million mark at the global box office. The 3-D tale of two princess sisters opened at Thanksgiving time. It has taken in \$462 million internationally and \$347 million domestically after ten weeks in release. 🍿

**T**his column *depends* on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: [reel3d@aol.com](mailto:reel3d@aol.com).

## Personalities in Perspective

(Continued from page 7)

to acting, particularly that Hitchcock wanted her for his upcoming film *Marnie*. Prince Rainier eventually put a damper on the whole idea and the role went to Tippi Hedren.

Nevertheless, life beyond the palace walls was anything but dull. The princess embraced a wide range of humanitarian causes over the years and regularly appeared at charity and cultural events. These included the Red Cross, International Arts Foundation, and the Princess Grace Foundation, which encouraged young people in the creative arts. She also visited the U.S. regularly and became a member of the 20th Century Fox board of directors. It would all come to a sudden, tragic end.

On September 12th, 1982, Princess Grace was driving on a twisting mountain road in nearby France when the car plunged over a hundred and fifty foot cliff. She died of her injuries two days later. An autop-

sy revealed that she had suffered a massive stroke that would have left her partially paralyzed had she survived. It was a tragic fate that mirrored both that earlier scene in *To Catch a Thief* and the future death of another iconic princess, Britain's Diana.

And yet, her stunning looks, immense popularity, frequent type-casting, and brief film career all beg for comparison with another blonde screen icon of the fifties, Marilyn Monroe. Vastly different in personality and screen image, Monroe enjoyed a career more than twice as long as Kelly, both in years and number of films, yet was a more tormented, uncertain soul. Nevertheless, despite the differences, both were among the most popular and enduring stars of the decade. And both left their fans desperately wanting more. 🍿

# For the Record

by Eric Kurland

Several months ago, *Stereo World* published an article by Bill Moll in which he addressed some perceived problems that he claimed existed at recent NSA conventions, and specifically in the 3-D Theater. [Vol. 39 No. 1, page 4.] The article featured a photo of me operating the projectors at 3D-Con 2012 in Costa Mesa, and also prominently displayed the quote “We have created a monster.” While I understand that the photo and quote were placed by the editorial staff, and not by Mr. Moll himself, I still take much of the content of the article personally, and would like to set the record straight on a number of issues.

First, for those who do not know me, I am the current president of the LA 3-D Club, a position I’ve held since 2010. Prior to that, I spent two years as the club’s vice president, and for most of my time during the last decade as a member of the club, I have served as the club’s digital projectionist, handling that task at our monthly meetings, and at our numerous events and screenings throughout the year. I curate and handle all technical aspects of our monthly theatrical presentations, including our quarterly “open-screen” where we show 3-D content brought to the theater by members of the audience. Since 2005, I have also handled the content preparation and projection for the club’s 3-D movie competitions, which in 2009 became a full-fledged annual 3-D film festival under my direction. I have provided 3-D projection and content to many other film festivals and events, including the Paso Robles Digital Film Fest, the Topanga Film Fest, and, for the last seven years, the Big Bear Lake International Film Fest, just to name a few. In my professional career in 3-D, I have worked as the stereographer on a variety of projects, including a Grammy nominated music video, and an Oscar nominated animated short. And I have consulted with numerous individuals and companies, including Nintendo and NASA/JPL to provide end-to-end stereoscopic services from production through exhibition.

My involvement with the National Stereoscopic Association’s conven-

tions began in 2009, when I was asked to co-chair the 3-D Theater in Mesa, Arizona. For that convention, I joined Dr. John Hart of Colorado in collecting and formatting content, assisted with technical tasks in the theater, and handled all aspects of the poolside “dive-in” theater. The 2010, 2011 and 2013 conventions each screened content that I helped provide via the LA 3-D Movie Festival. And I was asked to chair the theater for the 2012 event in Costa Mesa, spending over a year gathering content and preparing equipment for the convention’s theater and “dive-in.”

So, considering the amount of effort I have put into recent conventions, you can imagine my displeasure to read Mr. Moll’s very critical essay, with its stated problems in the theater illustrated with my photo, and suggested fixes via a committee of prior theater chairs that I was not invited to be a part of.

To address specific points of Mr. Moll’s article:

He states that “days are spent trying to get the right codecs and screen configuration to get a digital show running.” This is simply not true. Modern codec packs and Peter Wimmer’s Stereoscopic Player, when configured correctly, are able to play practically every type and format of file imaginable without any extra effort on the part of the projectionist.

Moll laments that “only one person (occasionally with one helper)...does it all. At the convention one person runs the theater every single show.” I can speak from my own experiences in Costa Mesa, where I did indeed operate the projectors for all shows myself, but I hardly worked alone—I still had a team of three additional theater volunteers backing me up at the projectors, and another volunteer supervising all aspects of the audio system. And operating the projection solo is not a daunting task when one considers that with Stereoscopic Player, running a full program of shows is as simple as pressing the play button on a pre-loaded playlist of files.

Mr. Moll also claims that there is “a single point of failure” and that “if one piece breaks, the show stops”

due to not having “the extra equipment available like we did in the film days.” Again, this has not been my experience. At the conventions chaired by Dr. Hart, he provided a second set of projectors for just such a breakdown, and in 2012, the LA 3D club had two pairs of projectors on site, as well as backup computers and hard drives.

The NSA has had submission standards at least since I co-chaired in Mesa, and they have been refined and perfected already, as evidenced in the no-hassle, non-failure 3-D theater of 2012. It is wise for the NSA to get their own projectors and PC, rather than relying on the regional clubs to provide them, but we have always “clearly defined” the projection system as well.

It seems that Mr. Moll is also upset that so many of the submissions to the theater are now of such high production value that some photographers have “stopped creating shows” because they “can’t compete against productions which have an assistant costume designer.” Well, my personal goal as theater chair has always been to put together a multi-day program of the highest quality, most technically proficient, and ultimately, most entertaining content from all levels of creators, from students and enthusiasts to professionals and studios. In 2012, we showed every piece of new content that was submitted, and were able to fill 4½ days with shows of all types. The idea of segregating content based on the number of crew members or budget level is absurd, as I have seen excellent work done by a single artist working in his basement, and have also seen terrible pieces produced by major studios. Good content is not dependent on numbers, budget does not equal talent, and the cream will rise to the top.

I am currently committed to chairing the 2017 3D-Con theater, and have already started planning for its operation. But as I mentioned above, I was not asked to join the “team of past Stereo Theater chairs” to contribute any advice for future conventions. If they’ll still have me, I would be happy to join the team. 🍷🍷



# International CES 2014

by Lawrence Kaufman

A few years ago the Consumer Electronics Association (CEA) changed the name of their annual show for consumer electronics dealers from the International Consumer Electronics Show to the International CES—a move probably made so consumers wouldn't think it was a show for them. But it is still commonly called the Consumers Electronics Show. The International CES is when all the consumer electronic firms debut their new items and have tons of press releases about their upcoming gadgets, even though sometimes they only have press releases to announce an upcoming press release.

I have attended this show for the past two decades. Since the idea behind the show is for manufacturers of consumer electronics to show off their new models or upcoming concepts, initially it was like a treasure hunt searching the Las Vegas Convention Center halls for anything 3-D. Usually it was not an actual product, but a concept of something to draw attention to a booth. That all changed a few years ago with the advent of working 3-D televisions. There had been 3-D televisions present on the show floor for almost as long as I have been attending, but not actual 3-D TV models that the manufacturers were offering for sale.

Many of the items are presented just before they take off. A few years ago there were many manufacturers pushing their tablets. The following year, they had moved to tablet covers and accessories. These are no longer that big of a sales item, so they're not so big at the show. This year the big things seemed to be 3-D printers and 4K televisions, with several auto-stereoscopic 3-D TVs. 3-D TVs are now an everyday item, with about half the TVs being sold featuring a 3-D function.

During the 2013 International CES, a blogger (not a journalist) was surprised that he did not see 3-D TVs as much as at the 2012 CES and blogged "It's Official, the Death of 3D!" Well, it wasn't official and most were not too surprised that manufacturers had moved on to promoting 4K and even 8K TVs, long before any standards had even been developed. The standards are still being developed!

*Variety* reporter David S. Cohen apparently agreed when he wrote in his 2013 article entitled "Growth in 3D Awaits TV Content," "With the heavy push for 4K UHD televisions at the Consumer Electronics Show this week, 3D is getting about as much buzz as the Macarena in the age of Gannhnam Style." 3-D content is coming, but by way of 3-D blu-ray discs from the major movie studio releases, not by way of any television station. The TV stations' debut had not nearly enough content to succeed.

So again this year during the 2014 International CES, *IEEE Spectrum* writer Stephen Cass wrote an article entitled "3-D TV is Officially Dead (For Now) and This is Why it Failed." Cass wrote "As 3-D printing proudly enters the front door at CES 2014, 3-D TV is quietly being ushered out the back."

While there were certainly (and unfortunately) fewer 3-D items on display, there were still many present. Most manufacturers had them on display, even if they were not at the front of their booths. Sony proudly spoke of their line of 3-D TVs, which had them on display, but not with 3-D being shown. 3-D is offered as a feature in most lines of high-end sets. LG was a fabulous exception. For at least the third year LG had a giant 3-D video wall entry into their booth near one of the main entrances into Central Hall, so it became the largest traffic jam at the show. This year the

wall was seven TV screens tall and twenty screens long, 140 screens total, creating a huge wall with a continuous 3-D film running in a loop. Vizio appears to be abandoning 3-D entirely in its latest products.

Nine TV manufacturers, including Sharp, showcased Dolby's "glasses free" 3-D solution at CES, and Dolby expected to see TVs shipping with the technology by the end of this year. Dolby also explained the progress being made in Dolby Vision, unveiled at CES. Dolby Vision, says the company, is an end-to-end video technology that offers more realistic, subtle distinctions in color and brighter highlights while also delivering improved shadow details. It focuses on the quality of image each pixel represents and is not dependent on the number of pixels. This means that 2K and 4K displays can each be significantly enhanced.

The auto-stereoscopic TVs have problems. Booths such as Stream TV had sofas set in the sweet spot, but others such as the Sharp 85 inch-glasses-free just had a rope, so you were left to try and find the sweet spot yourself. Many glasses-free displays were running the same loop from Dolby Labs, which was 3-D content that had been adjusted to run on glasses-free screens, certainly not the same as watching true 3-D content with glasses.

VR-style headsets were on display. Sony had one and the Oculus Rift was at several booths. Unfortunately when my wife was offered a demo of the Oculus Rift, she was told she would have to remove her glasses. There is not much point in putting on a headset if you can't see the images without your glasses. The Oculus Rift "Crystal Cove" prototype did win the Best of the Best award and the Best Emerging Technology award at CES.

Hands on demos of the Hampoo Glasses-free 3-D Tablet. See [www.hampoo.com/](http://www.hampoo.com/) for details.



One of several Oculus Rift demos. The Oculus Rift "Crystal Cove" prototype won the Best of the Best award and the Best Emerging Technology award at CES 2014. See [www.oculusvr.com](http://www.oculusvr.com).



The Nanoveu booth had several different glasses-free 3-D options on display including EyeFly 3D for your mobile device, with an app to convert your 2-D image to 3-D and the new 3D iPad Air. See [www.nanoveu.com](http://www.nanoveu.com) or <http://eyefly3d.com/> for details.



The International 3D and Advanced Imaging Society (I3DS) again had a day-long presentation of 3-D sessions at CES 2014. This year two of the sessions were about 4K, 8K and UHD (Ultra High Definition). For those interested in 3-D and advanced imaging, these sessions offer the best opportunity to learn about 3-D and interact with some of the best innovators in the industry. While often it seemed as though the panel members were pushing their own products and agendas, it is nice to hear everyone's opinion. While many think that glasses-free 3-D is what is needed to restart 3-D in the home, I agree with Dr. Barry Sandrew of Legend3D who thinks that we'll have a much better viewing experience with 3-D glasses.

3net, the channel owned jointly by Sony, Discovery and Imax, might be ready to exit 3-D TV programming and has entered the 4K TV content business. 3net plans to produce as much as 80 hours of 4K content in 2014, mostly non-fiction material like documentaries. The exact amount of content will be determined by how well 4K TV sales do during the year, the company said. The leading TV providers have been lukewarm about adding 4K channels, noting the dismal 4K TV sales. The company's 3-D division has struggled along with sales of 3-D sets. Consumers have shown little interest in watching 3-D at home and 3Net's ratings on such providers as DIRECTV have been meager. Netflix is not planning to invest in any new 3-D content, but is going after 4K product.

3-D Smartphone and tablet options were at CES. Hampoo's Glasses-free 3-D Tablet was on display and you could thoroughly examine it. EyeFly 3D had a booth with the World's First 3-D iPad Air.

There were options for Smartphones also. In 2011 LG introduced their first 3-D capable smartphone, the LG Thrill 4G (also known as LG Optimus 3-D P920 in some markets) and HTC did a similar thing with their HTC EVO 3-D smartphone with both devices featuring autostereoscopic 3-D displays, dual cameras for 3-D photo and video capture and 3-D output over HDMI to an external 3-D capable display. The next year LG announced another 3-D capable smartphone, P720 as a successor for the Optimus 3-D device, though it

(Continued on page 16)



# I3DS 2014 Awards

by Lawrence Kaufman

The 2014 International 3D and Advanced Imaging Society (I3DS) Creative Arts Awards were presented on Tuesday, January 28th at the Warner Bros. Studios' Steve J. Ross Theater. This is the fifth year that the I3DS has honored the best in 3-D production. The winners in over 20 categories were announced, including best Live Action feature, Animated feature, Documentary feature, short film, 3-D TV Documentary and 3-D TV Sports. In addition, the Harold Lloyd Award was presented to Jeffrey Katzenberg, CEO of DreamWorks Animation. The Century Award was presented to Steve Schklair, founder/CEO of 3ality Technica. Pixar received the Sir Charles Wheatstone Award and 3net received an inaugural 4K award.

The festivities began with the Red-Carpet arrivals at 6:00PM and promised sightings of: Jeffrey Katzenberg (who did make the presentation, but not the trek up the red carpet,) Lars Ulrich (Metallica), Chris deFaria (Warner Bros.), Andrew Millstein (Walt Disney Animation Studios), Robert Neuman (Walt Disney Animation Studios), Katie Fico (Walt Disney Animation Studios), Chris Parks (Stereo Supervisor, Gravity), Rebecca Segal (Sky-UK), Bob Whitehill (Pixar), Tom Cosgrove (CEO, 3net), Steve Schklair (CEO, 3ality Technica), Yang Ping (China Central Television), Céline Tricart (Kafard Films—Paris), Laurent Witz (Oscar-Nominated this year for "short" category), Eric Xu (Shanghai Media Group), Jim Mainard (DreamWorks Animation),

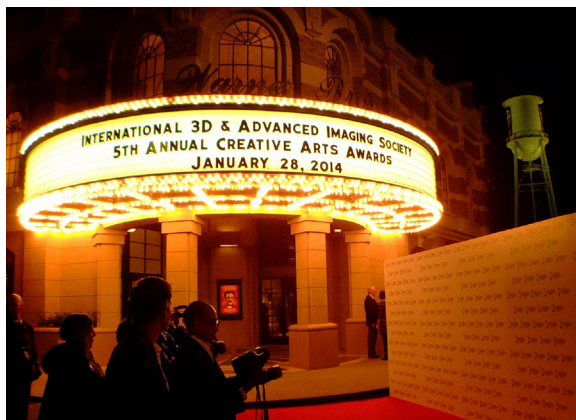
Ron Geller (Dolby) and Monster/Wen Shang Yi (leader of Taiwanese rock band Mayday).

As in previous years, the event was fun and often light-hearted (see SW V38 #5 for the 2013 coverage, SW V35 #6 for the 1st year and SW V36 #4 for the 1st Technology awards.) Following the red carpet arrival, invitees were wine and dined on the Warner Bros. Studio lot and then ushered into the Steve J. Ross theater. The awards were scheduled to run from 8PM until 10PM, but perhaps due to all the 3-D film clips or the extended acceptance speeches or maybe a little of both, the awards ran until after 11PM. The chance to see the 3-D clips, hear the gracious award acceptances and spend the evening with many distinguished 3-D storytellers not only from Hollywood but more than a dozen countries including China, Taiwan, Japan, the U.K., the E.U. and Canada, plus the fact that at least seven Academy nominated individuals were present made the evening a very-memorable one indeed.

Lisa Truitt, National Geographic Cinema Ventures President, started the ball rolling by tying Warner Bros. Studios into the theme for the evening. For the theme, they were inspired by the Warner Bros. movie *Casablanca* (1942) where Dooley Wilson played the song *As Time Goes By*, so the evening's theme was "Time." Truitt thanked the attendees for stopping and making the "time" to help celebrate this year's extraordinary work and then introduced the

individual who's family has a "timeless" legacy in Hollywood. Again this year Harold Lloyd's great-granddaughter, actress Jackie Lloyd helped the presenters hand out the Society's Lumiere™ statuettes.

*Gravity* topped the Creative Arts Awards, winning Lumiere trophies for best live action 3-D feature, best stereography in a live action film, best 3-D scene of the year and best 2-D to 3-D conversion. Disney's *Frozen* was the big winner in animation, earning a pair of awards for best animated 3-D feature and best stereography in an animated film. Russia's *Stalingrad* (scheduled for a Feb. 28th release in the U.S.) received the Society's Jury Prize for outstanding 3-D artistic achievement. Other winners included *Metallica Through the Never*, which picked up the award for 3-D documentary (I guess there might have been a documentary interspersed within the fantasy story of the film). Oscar nominated Disney short *Get A Horse* collected the trophy for 3-D short subject and Oscar nominated short *Mr. Hublot* from Zeilt Productions, Luxembourg was honored for best international animated 3-D short. Additional winners in the international categories included productions from Sky3D in the U.K. and CCTV in China. In new categories for advanced imaging, the Society honored two programs for their use of 4K: 3net's *Space: Unraveling the Cosmos* (it was also 3-D) and the re-mastered 4K version of *Breaking Bad* (it was not 3-D.)



The famous Warner Bros. Studio water tower can be seen lit in the top right of the image, as the media waits for the attendees to show up and walk the red-carpet at Warner Bros. Studios' Steve J. Ross Theater.



Also during the ceremony Dream-Works Animation CEO Jeffrey Katzenberg received the Society's Harold Lloyd Filmmaker Award, which was presented by Lloyd's granddaughter Suzanne Lloyd and Society co-chair Tom Cosgrove, CEO of 3net Studios. Pixar Animation Studios was honored with the Sir Charles Wheatstone Award and the Century Award was presented to 3ality Technica and its founder and CEO Steve Schklair. 3ality's 3-D systems have been used on productions including *The Hobbit: The Desolation of Smaug*, *The Great Gatsby*, *U2 3D* and *Stalingrad*.

One of the highlights was a special 3-D video put together by Pixar including John Lasseter and the Pixar associates shown following the Wheatstone Award presentation. The acceptance speeches were heartfelt and often humorous. LA 3-D Club member Céline Tricart accepted her Lumiere for *Lapse of Time* and was thrilled that the theme for the evening was time, since her previous three short films have all dealt with space and time. She said the two years it took to make her fifteen minute short had been quite a journey. Plus she announced that this would be her final 3-D short, since



Wreckage of a German bomber amid the ruins behind one of the city's defenders in Fyodor Bondarchuk's *Stalingrad*, winner of the 2014 I3DS Jury Prize.

she plans to make a feature film and she assured the crowd that it would also be in 3-D.

Another highlight was the acceptance for 3-D documentary by Metallica band members Lars Ulrich and Robert Trujillo.

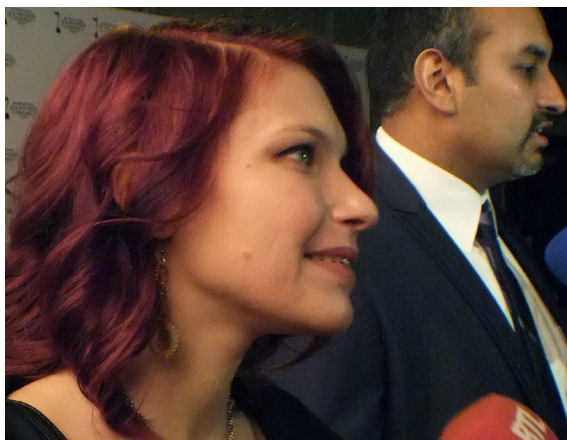
Lars Ulrich: "Can I request the *Space Odyssey* music? That was really cool!" (The 2001 theme had been played previously as an introduction for Tom Cosgrove, who accepted the 4K award for 3net.) "I would like to thank the Imaging Society, the 3-D awards for deciding to throw this shindig on the day of our DVD release. I'll put in a little plug for that. Available everywhere in blu-ray,

VOD and whatever else it is called and coming soon in 4K, whatever that means. What does that mean? I am learning so much!"

Robert Trujillo: "That means it is going to cost \$4,000."

Lars Ulrich: "There is nothing more in the budget, right Charlotte (Huggins, producer?) Coming soon in Special K, I mean 4K. Four years ago when we got this idea, we had no idea what this movie...other than we knew it was going to be in 3-D. Borrowing a page from the Lasseter and Pixar people, the one thing we wanted was the 3-D, sort of the immersive side of 3-D to bring the Matallica audience, the movie the-

Céline Tricart, director of *Lapse of Time*, now living in Los Angeles, being interviewed on the red carpet just prior to her win for International short, live action. *Lapse of Time* was seen at 3D-Con 2013 and won third place at the 10th Annual LA 3-D Movie Festival. See [www.alapseoftime.com](http://www.alapseoftime.com).



Tom Cosgrove (CEO, 3net) and Suzanne Lloyd present Dream-Works Animation CEO Jeffrey Katzenberg the Society's Harold Lloyd Filmmaker Award.





ater audience up on stage to sort of experience what really goes on up on a Metallica stage. To share that with us and to be wet on, sweated on, spit on and all the rest of it all on one stage. So enter 3-D, the dreams and the immersion, the dreams and so on. And so we called, we went looking, hunting through Hollywood to try and find best person the help us on that journey and we ending up and found potentially Charlotte Huggins who is sitting right there, who then put the whole team together of wonderful people together."

Ulrich then tried to thank everyone involved, but stated that he goes by first names, so he challenged Trujillo to name the last names. The audience tried to help also, finally they gave up.

Lars Ulrich: "There are about eight minutes of credits on this one and we think there is another award coming for the longest credits on a film in 2013, so coming soon. I would like to say that these awards are the coolest because there is no walk-off music."

Robert Trujillo: "Ulrich could stand up here all f\*\*\*\*ing night!"

Lars Ulrich: "Thank you so much for inviting us to your party."

Robert Trujillo: "Thank you!"

## The Winners List

Sir Charles Wheatstone Award:

John Lasseter, Pixar

Harold Lloyd Award: Jeffrey Katzenberg, DreamWorks Animation (DWA)

Century Award:

Steve Schklair, 3ality Technica

Live Action 3-D feature:

*Gravity* (Warner Bros.)

Animated 3-D Feature:

*Frozen* (Walt Disney Animation Studios)

Short 3-D Picture/Narrative: *Get A Horse* (Walt Disney Animation Studios)

3-D Documentary: *Metallica Through the Never* (Picturehouse Entertainment)

Theatrical Motion Picture - Outstanding 2-D to 3-D conversion: *Gravity*

3-D Scene/Moment of the Year: *Gravity*

Stereography, Live Action: *Gravity*

Stereography, Animation: *Frozen*

3-D Advertising: Olympic Ident. (BBC, UK)

3-D TV Historical Documentary: *Inside the Mind of Leonardo* (Sky 3D, UK)

3-D TV Nature Documentary: *The Mountain's Spirit - The Shennongjia Snub-Nosed Monkey* (Shanghai Media Group, China)

3-D TV Cultural Documentary: *Guo Mai* (CCTV, China)

3-D TV - Entertainment Series:

*Little Cracker - Ghost Story* (Sprout Pictures, UK)

3-D TV - Sports:

*F1 Barcelona testing* (Sky 3D, UK)

International Feature-Animation: *Space Pirate Captain Harlock* (Qtech, Japan)

International Feature-Live Action: *Present for You* (Plus Heads, Japan)

International 3-D Live Event: *Mayday Nowhere* (B'In Music, Taiwan)

International Short - Animated: *Mr. Hublot* (Zeilt Productions, Luxembourg)

International Short - Live Action: *Lapse of Time* (Kafard Films, France)

International Entertainment - Music: *Des Roar* (3D International Media Partners, Canada)

Jury Prize: *Stalingrad* - Russia (Columbia Pictures)

4K documentary:

*Space: Unraveling the Cosmos* (3net)

4K entertainment: *Breaking Bad* (AMC)

The 4th Annual 3-D Technology Awards were presented on September 18, 2013 (a partial list was included in SW V39 #3, page 21) here is the full list:

## Technology Awards

RealD - RealD Precision White Screen Technology

Park Road Post - 3-D HFR Pipeline

Dolby Laboratories, Inc. - Dolby 3D: Glasses-Free 3-D

SGO - Mistika Post Production System  
Fraunhofer Heinrich Hertz Institute - TimeLab Omnicam

Legend3D - 2-D to 3-D Conversion Pipeline

Tim Dashwood - Stereo3D CAT

MasterImage 3D - CellMatrix3D

StereoD - CTAC-MAM Pipeline

Weta Digital - Visual Effects Pipeline

## New Product Awards

3-D App of the Year: Sensio 3DGo!

3-D App of the Year: DDD Yabazam

3-D App of the Year: 3doo, 3doo

3-D Medical Product of the Year: XPAND, Amblyz

3-D Mobile Product of the Year: DDD, Tri-Def 3-D Mobile

3-D Product of the Year: Cycloptical, Stereo Base Extender for Panasonic HDC-Z10000

3-D Product of the Year: Sony, 3-D High-Definition Head Mounted Display

3-D Product of the Year: Cycloptical, Wide-Angle Lens Adapter for Sony PMW-TD300

3-D Product of the Year: Optical Microsystems Lab, Portable 3-D Laser Projector

3-D Product of the Year:

Cycloptical, HD3D View-Vaster

3-D Rig of the Year:

DeepSee-X, DeepSee-X (UW mirror rig)

3-D TV of the Year: Vizio, M801d 80"

Razor LED Smart TV with Theater 3-D

UHD TV of the Year - Sony, 84" XBR 4K Ultra HD TV

4K Home Projector of the Year: Sony, 4K Home Theater ES Projector

3-D Portable Camera: GoPro, 3D Hero

3-D Car of the Year: Mercedes Benz, 2014 Mercedes Benz S Class

3-D Cinema of the Year: Regal Cinemas, Regal Cinemas - L.A. Live!

3-D Eye Doctor of the Year: AOA, Dr. Michael Halkias

3-D Eye Doctor of the Year: AOA, Dr. Ingrid Lorenzana

# International CES 2014

(Continued from page 13)

was not that much improved over the older model and after that they stopped 3-D support. These three smartphones are discontinued and were pretty much the only globally available 3-D mobile devices, though there are some other 3-D capable smartphones being released only in certain countries such as Japan, South Korea, China or India.

Singapore startup Nanoveu is mass producing nanoimprinted products. The eight-man startup has kicked off its commercial portfolio with a set of iPhone and iPad screen protectors that allow users to view 3-D movies and images. Nanoveu's iPhone screen protector has 500,000 separate lenses into its screen surface, the iPad version has six million lenses. You have to use Nanoveu's app to view in 3-D.

Toshiba Announced a Dual 5MP Camera Module Capable Of Stereo 3-D-like Images, not shown at CES. It seems that Toshiba thinks that there is still a place for 3-D and has recently announced a dual 5MP camera module that allows smartphone owners to produce something similar to a 3-D shot (I'm not certain what that is though.) However if 3-D shots aren't your thing, fret not because the module appears to do more than just that. Due to the fact that dual cameras are used, it will allow

(Continued on next page)



## '50s Flavored Finds *(Continued from Inside Front Cover)*

worked in Denmark and Paris and came to the U.S. in 1936. After the war he was organizer and chief of the Motion Picture Section of the Marshall Plan Information Office, and later he went to Indonesia and assisted the new nation in developing a film industry.

Most of the slides, though, are from vacations at other places, mainly Bali."

## International CES 2014

*(Continued from previous page)*

photographers to manipulate the photo digitally, such as tweaking its focus (similar to the Lytro camera) as well as erasing entire objects. The resulting image will be generated as a 13MP image, and because of this, Toshiba claims that the dual camera module will allow for thinner smartphones as well. No word on when this module will enter mass production and make its way to manufacturers.

SunGame Corporation planned a launch of Flightdeck Communicator 3-D Smartphone, but nothing at CES on this either. The limited inventory of Commander 3-D sold out in minutes after its launch on September 30, 2013 on its website [commander3d.com](http://commander3d.com). The device features a revolutionary LCD display, allowing users to view 3-D content and link to Flightdeck.tv, a proprietary content and social platform that provides Flightdeck users with a unique, 3 dimensional experience.

While I am in Las Vegas, I try to check out any new 3-D shows, which over the years have been numerous. This past November, SimEx-Iwerks opened a new Marvel Super Heroes 4-D Theater at Madame Tussauds. Located in the famed Venetian Hotel, the 70-seat 4-D Theater features the latest in special effects technology and is enhanced by an interactive Marvel-themed pre-show experience. This is the second collaboration between SimEx-Iwerks and Madame Tussauds. The two companies partnered to create a

*(Continued on page 5)*

Thanks to Peter for sharing these slides with our readers. I'll be repro-

ducing some of the Bali vacation slides in a future column. 📷



*The staff looking at 3-D slides, Jakarta*



*Wedding, Jakarta*



*Photographers at the wedding, Jakarta.*



## Back to the Future

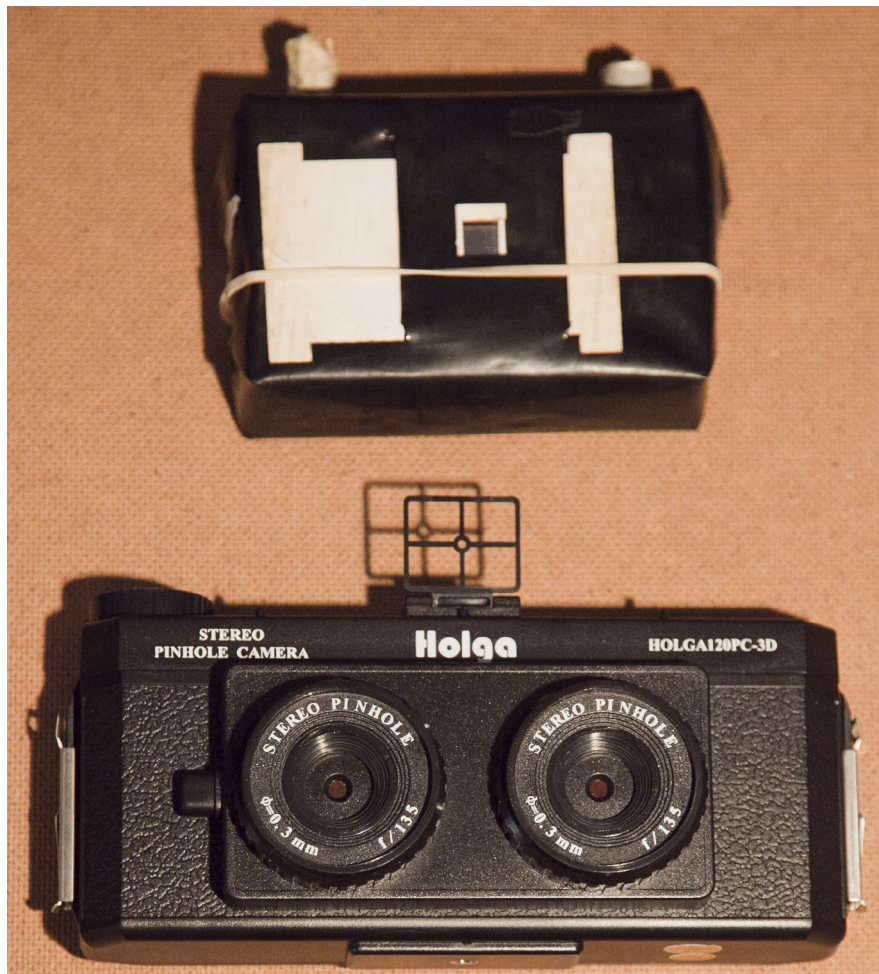
In this era of camera phones and Instagram, the making and sharing of stereo views may seem terribly retrogressive. Perhaps the entire system of SSA folios is simply driven by nostalgia—an urge to return to the earlier forms of a past time which is remembered through a romanticized fog.

# The Society and Beyond

The Stereoscopic Society of America  
and the Wider, Deeper World of Today's Stereographers  
by David Kuntz

Yet, I believe there continues to be something “special” about 3-D prints and transparencies. They seem to offer the viewer an experience which cannot be matched by any current digital viewer, monitor or television. Perhaps this is due to their unrivalled combination of spatial resolution and high dynamic range, together with the immersive nature of the stereoscope. The bottom line is that these traditional forms still have the power to move us, and this is what motivates stereographers to continue making them. What is particularly interesting is how contemporary photographers are adapting these traditional forms with modern equipment and digital technology.

Nowhere is this more evident than with pinhole photography. Imaging with pinholes is a technique that even predates photography (by sev-



Two of Tom Moore's 120 film pinhole cameras. Top - the first cardboard single lens pinhole camera he used until recently. It produced the “Black Eye Susans” and “Road Closed” images. Bottom – the Holga Pinhole Stereo camera (used with both 120 film and Ilford photographic paper).

eral centuries), and pinhole cameras have been employed since the very beginning of photography. SSA member Tom Moore has been utilizing pinhole photography for many years,

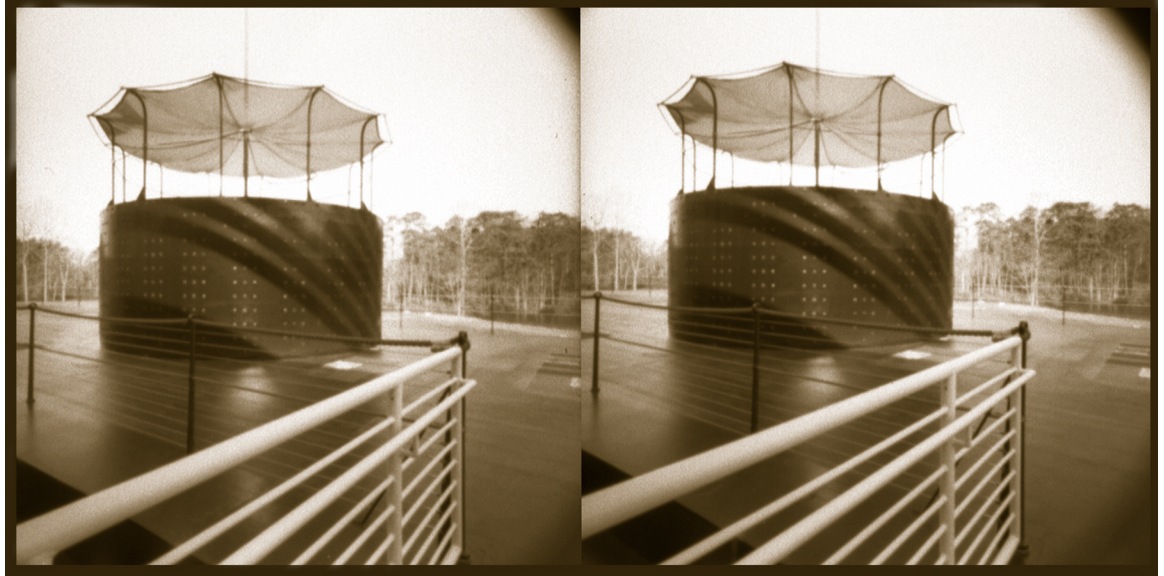
and regularly submits his images (in the form of stereo views) to Speedy Mike, Bravo, Keystone and Alpha SSA folios. In the following, he relates how he became involved in pinhole



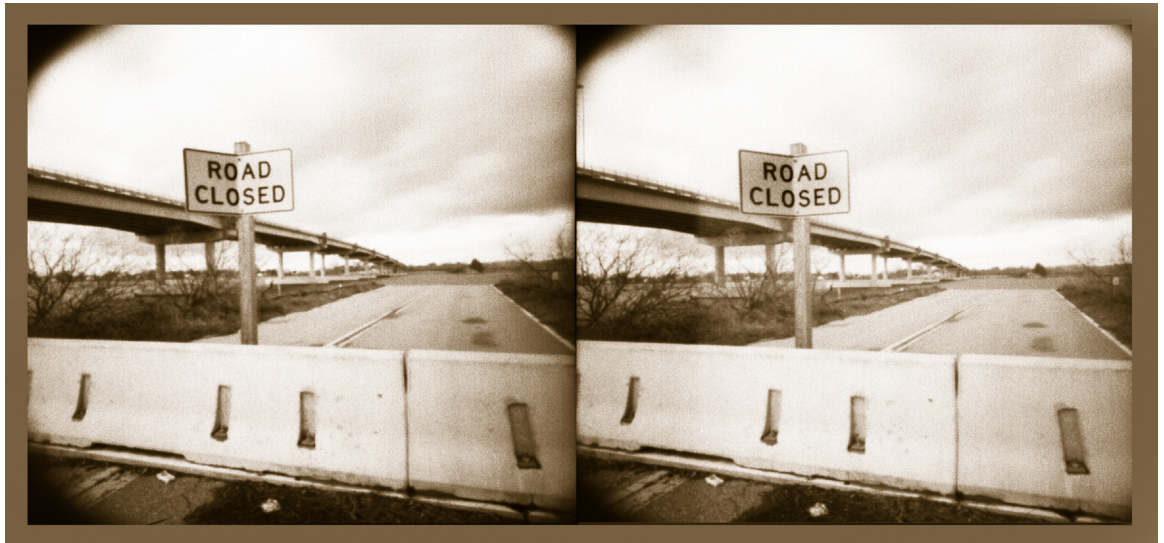
“Black Eye Susans” by Tom Moore.



.....  
*"Railing and turret of  
the USS Monitor" by  
Tom Moore.*  
.....



.....  
*"Road Closed" by Tom  
Moore.*  
.....



photography, and discusses some of his equipment and techniques:

After attending community college I applied to Maryland Institute College Art, or MICA as it is often called today, to continue my studies in photography. There I met two great professors in the Photography Department, Jack and Beverly Wilgus. They would not only introduce me to the wonders of the stereograph, but also to the simplicity, beauty and wonder of pinhole photography.

I can remember as a child being visually enthralled and taken to another world by looking at my father's collection of View-Master reels. I felt stereography was the way photography should have been viewed all along, like life in 3-D. I was totally spell-bound. Tales of Aladdin and other stories magically came to life. Countries I had never visited and people from foreign lands were seen for the first time in 3-D.

I tried to buy all stereographs that my meager budget could afford. Moving to Alaska after graduating from MICA, I began to collect views of the 49th state. I also

joined the Stereoscopic Society of America to begin to document my time there and keep me active with my photography. After years of collecting these views, this effort culminated in an exhibition of Alaska stereo views at the University of Alaska Museum titled Double Vision: Alaska Through the Stereoscope. This traveled throughout the state for one year in 1985.

My first stereo camera was the trusty Stereo Realist that I used for many years. Later, when I was without access to a dark-room, my new camera was the plastic 35mm Loreo camera. The Loreo camera was simple and immediate. It allowed me the versatility of having the 35mm film processed anywhere, and receiving 4x6 prints ready to view and submit to the SSA folios. The fact that both stereo pairs were photographed together side by side, and, unlike the Stereo Realist, the ease of taking the film anywhere for processing, and the point and shoot aspect all had immediate appeal. After using this camera for years and years it eventually fell apart. I needed to decide where to go next with my stereo views and what camera I should purchase.

The pinhole photograph was calling. The idea of returning to taking pinhole stereo

*(Continued on page 27)*

*The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.*

*Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Dan Shelley, 4366 Morning Glory Rd., Colorado Springs, CO 80920, (719) 209-2799, dshelley@dddsgn.com*



# The Lost World of Plänterwald

by Ringo Schneider • translation by Wolfgang Sell

*Exploration of “lost” abandoned places by urban explorers is usually done with a camera but too seldom is it a stereo camera, such as taken into the woodland of Berlin’s Plänterwald by contributor Ringo Schneider.*

In 1969 the German Democratic Republic established the only permanently maintained fairground in the GDR. After seven months of construction the “VEB cultural park of Berlin” opened on October 4th, 1969. Berliners affectionately called it “Kulti”. The party leadership and government had spared no expense and even acquired several attractions from non-socialist countries. I vaguely remember a cultural park visit from my childhood. I still remember that there was a roller coaster and a very high Ferris wheel. I still reconnect with the heyday of Plänterwald in the 1978 GDR film classic *Ghost Under the Ferris Wheel*.

During the 1990s, West German carney Norbert Witte became involved with the Berlin cultural park. One could write a book about Witte. His conviction for causing the worst German fair accident in history, with seven dead and numerous injuries in Hamburg, is infamous.

His purchase of the Berlin cultural park, and his subsequent escape to Peru (to elude arrest after his attempt to smuggle of 55kg of cocaine in the supports of one of his rides) also made the front pages. Witte and his family were never far from the German headlines.

With the fall of the Berlin Wall, the Cultural Senate of Berlin became responsible for the 148 acre leisure area. It failed after 22 years and the music fell silent in Plänterwald. To reopen and update the park to a western model, Spreepark GmbH was chosen. Only 44 acres of the land comprised the visitor’s area but it was slated to become 79 acres. Witte’s family, representatives of Spreepark GmbH, began the rebuilding. Expansion was limited to 70 acres due to protests by environmental activists. Additional used rides came from the insolvent fun fair Mirapolis in France bringing with it new scenery and changing the overall look of the park.

Fig. 1.

Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Plänterwald # 58



Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Plänterwald # 22

Fig. 2.

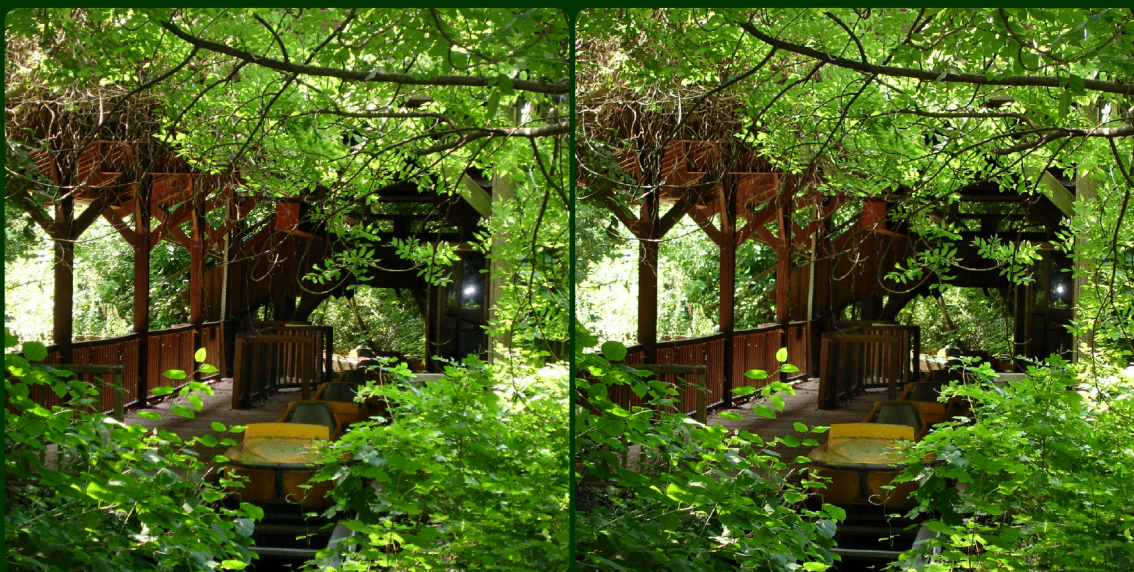
In 1992 the gates of the leisure park opened again, under the name Spreepark Plänterwald. This time, the leisure park lasted nine years. On the 4th of November, 2001 the thousands of colored lights went out for the second time in the Plänterwald. The Spreepark was in bankruptcy. There was not enough interest by the city of Berlin to be able to move forward to save it. The lack of parking was a major factor in the abandonment of the park. All land beyond the fences had become a nature preserve and could not be

used. Within a few days some rides were broken down and put into storage. In January, 2002 Witte's family disappeared in the middle of the night with some rides, headed for Peru. Berlin could not find other investors. They even considered a park based on Erich von Däniken's Mystery Park in Interlaken, Switzerland.

What remains is a desolate overgrown park, a lost place, a place in which nature reclaims the land bit

Fig. 3.

Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Plänterwald # 20



Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Plänterwald # 51

Fig. 4.

by bit. Now since August, 2009 excursions are offered regularly. For 15 Euros you can spend two hours behind the roadblocks put up by the security company that protects the park from vandalism and looting. (Urban exploring sometimes steps over the edge of legality.) Come with me now on a trip to a world where the past and present have melded. With lots of imagination, one can almost hear the voices of the laughing children and the music of the

park. Even the shrieking of the passengers in white-water rapids and roller coasters still seems to echo.

### Walking tour

In our tour we take a stroll around the park. First we see the duckweed-green water of the channels of the white-water ride with the spectacular name Grand Canyon (Fig. 1). Featuring a 14-meter-high drop, it opened in 1995 and offered a so-called Bumper which shot the boat briefly into the air after rapidly diving downhill (Fig. 2). A thick web of

Fig. 5.

Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Plänterwald # 28





Plänterwald # 31

Fig. 6.

foliage has covered the boat unloading area as if in a long sleep (Fig. 3).

Immediately on the left, we see a small insignificant bridge (Fig. 4). Insignificant? Only at first sight. To many the bridge is a star. In the purely technical sense the bridge above the Cadillac road led to the ride entrance, but the bridge seems to have been created for sad farewell scenes in music videos. And thus the bridge is a main source of income for the Spree Park. The soap opera *GZSZ*, the rapper Sido with his song *A Part*

*of Me* and many others have used the bridge as scenery.

We see iron rails in rust-red color in the stranglehold of full-green rampant growth (Fig. 5). In spite of the silence, the mind associates the sight immediately with quickly passing roller coaster cars and their rattling movements. Around the corner stands the ramshackle departure area of the Spree Flash coaster, off limits to us. A carriage queue typical for a roller coaster is still seen. The Spree

Fig. 7.



Plänterwald # 38



Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Plänterwald # 39

Fig. 8.

Flash is one of the main rides transplanted from the French leisure park. The striking cat's face opened to the dragon's mouth tunnel (Fig. 6). When one entered this monster, strobe flashes lit the tunnel for effect.

Dinosaurs provide a Jurassic era atmosphere. We see the damaged T-Rex toppled by vandals in front of the lonely Big Dipper ride reaching heavenward thoughtfully (Fig. 7). It seems as if the life in the park was extinguished in one stroke. I know

of similar pictures from Chernobyl after the nuclear accident in 1986.

In the direction of Big Dipper we pass the orphaned operating house and control center of the Swan Journey built in 1993/94. Here still sit several of the proud white swans in which one could ride on a canal comfortably (Fig. 8). Where once visitors sat in dry comfort, now water plants grow wildly.

In 1989 for its 40th birthday, the GDR built the 45-meter-high Big Dipper (Fig. 9), the successor to a smaller 40 meter 36-gondola Ferris wheel. I

Fig. 9.

Ringo Schneider  
Raumbildfotografie



Ringo Schneider  
Raumbildfotografie

Plänterwald # 45





Plänterwald # 49

Fig. 10.

look heavenward at the base of the rust-red Big Dipper with its 40 pastel gondolas as it slowly turns in the wind. With great pleasure I would get on and see the park from above. At night this (unfortunately unlawful), idea attracts uninvited park visitors. Discovered by security the number of those receiving banishment for this misdeed raises daily.

Some attractions are still in the frame stage, and were never finished. One sees the rainwater filled canals of the canal boat journey which should lead around a big circus tent,

now missing (Fig. 10). In the thick green of the trees the gondolas of the haunted castle from 1993 are lined up. This ride was to cost ten million Marks for this endlessly circling ghost train, now a silent reminder of past glory that was meant to be. At the end of the tour one reaches the child's horse track "Kentucky Ride" and one is able to observe a black mustang while grazing, if you approach quietly (Fig. 11).

To reach one more object I still want to see, I must leave the park.

Fig. 11.



Plänterwald # 63





Plänterwald # 76

Fig. 12.


Past the administrative building to the river Spree, after some distance I see it on the opposite shore, the UFO. The UFO is not a relic of extra-terrestrial astronauts, but a low energy house called Futuro created by the Finnish architect Matti Suuronen in 1968. The GDR purchased this Futuro serial number 13 and integrated it as a park radio studio. A Berlin artist

acquired the UFO at the bankruptcy sale and now uses it as a greenhouse (Fig. 12).

Contently I proceed homeward, knowing that I, as urban explorer, change nothing, and take nothing but images with me. Should I have evoked in one of you the desire for

urban exploring, remember, leave nothing but footprints.

Further information:


[www.spiegel.de/international/germany/spreepark-the-story-behind-defunct-berlin-amusement-park-a-922117.html](http://www.spiegel.de/international/germany/spreepark-the-story-behind-defunct-berlin-amusement-park-a-922117.html) and [www.abandonedberlin.com/](http://www.abandonedberlin.com/) 

## A Cautionary Tale (Continued from page 3)

Inflammatory eye disorder. Most common is probably the shrinking of the vitreous (thick fluid) in the eye, caused by aging. For most of us who get older the shrinking of the vitreous causes no problems. However, for a small percentage, when the vitreous shrinks it tugs on the retina, and this may cause a tear.

If you want to read more, put “retinal tears” into your web browser. There are many sites with technical explanations and diagrams. Take care of your eyes! We all want to keep our stereoscopic vision!

*Editor's note: A number of stereos documenting retinal problems can be seen at <http://imagebank.asrs.org/file7270/>*

*[stereo-image-of-retinal-tear](http://stereo-image-of-retinal-tear) and <http://imagebank.asrs.org/file/1002/retinal-detachment-in-stereo>. Speaking from experience, even an ordinary, self resolving case of vitreous detachment (common with age), can involve disconcerting flashes of light around your field of vision that continue for months, and gray remnants of some large floaters that seem permanent. *



The author at a follow-up exam following laser surgery for a retinal tear.  
(Stereo by Susan Pinsky)

# The Society and Beyond (Continued from page 19)

photos became more appealing and convincing. Our first assignment at MICA had been to build a pinhole camera and create a series of photographs. Thinking about these principles I decided this was the direction I wanted to pursue.

A pinhole camera has a pinhole as an aperture instead of a lens. In its simplest form, the photographic pinhole camera can consist of a light-tight box with a pinhole in one end, and a piece of film or photographic paper wedged or taped into the other end. A flap of cardboard with a tape hinge can be used as a shutter. The pinhole may be punched or drilled using a number 9 or 10 sewing needle or small diameter drill bit through a piece of the backing paper for 120 film, or thin aluminum or brass sheet. This piece is then taped to the inside of the light-tight box behind the hole cut through the box. These cameras can be built out of a variety of materials as long as they are light-tight. Some common materials I have used include cylindrical cardboard oatmeal containers, Pringle cardboard canisters, metal paint cans, coffee and mixed nut canisters, and cardboard boxes in a variety of shapes and sizes. It is recommended to paint the interior of the container black to minimize any internal light reflection. There are a lot of websites dedicated to pinhole photography and creating your own pinhole camera, using different needles to create different size apertures, and how to determine correct exposures.

The first camera that I used to experiment with creating pinhole stereo views was a simple cardboard camera I had purchased many years ago, so long ago I have no idea where the camera was purchased. It is simply a cardboard camera with a black opaque plastic cover to insure the camera is light-tight. The shutter was simply opened and closed by moving the cardboard lens cover either to the left or right. The camera was designed to use 120 film. I began using ASA 400 black and white film and eventually switched over to using color film. For an ASA 400 film the exposure can range between 5-15 seconds, depending on the time of day and the subject being photographed. I first used black and white film, as I was able to develop the film at home, and sometimes switched over to either a Kodak or Fuji color film that I sent off for processing. The camera only had one lens, so I made two separate exposures for each stereo view. I would carefully hold the camera down and gently slide the lens cover, and then advance the film and move the camera ever so slightly to capture the second exposure. The negatives were processed and I used an Epson Perfection V600 Photo scanner, and then an Epson Stylus Pro 3800, to create the digital prints.

The next stereo camera that turned out to be the most versatile and accommodating was the Holga 120-3D. Holga also pro-

duces another stereo camera with a shutter speed of about 1/160 of a second. Both cameras have their distinctive features, and both use 120 film, which produces six stereo images from a 12-exposure roll. Here is the description of their stereo pinhole camera direct from their website.

"The Holga 3D Stereo camera is based on the Holga 120PC-3D (Pinhole) body design and takes Holga photography to an all new level of 3D Pinhole Photography. The Holga pinhole 120PC-3D lensless body produces infinite depth of field, meaning that under most conditions, everything is reasonably sharp and detailed. And you can make super-wide and stereo pinhole images that go far beyond anything shot with a standard camera." Since pinhole is literally the starting point for all photography that followed, the Holga Pinhole is a great tool for stripping photography down to its absolute basics. A tripod and cable release are highly recommended when using the Holga Pinhole, as exposure times will be much longer than those used in "regular" photography. The camera does come with some exposure recommendations as follow for ASA 400 speed film: Fine weather 3-6 seconds, overcast 8-12 seconds, morning or dusk 14 seconds upward along with the stipulation, "There is not any standard exposure time. All has to be mastered through one's thinking, imagination and experience."

Recently I have been inspired by the pinhole photography work of Zajfert Przemek. On his Facebook page he was selling 35mm black film canisters he had converted to pinhole cameras. The purpose of the Facebook page was to sell these cameras to users from all over the world and then, after exposing the pinhole camera for five days, the buyer would return the camera to him.

He would then place the resulting pinhole photograph on his Facebook page. I wondered how a five-day exposure could work. After several emails back and forth he suggested I try some pinholes with exposures for at least one year! I began to experiment with different photographic paper (not digital photographic paper, but the traditional silver gelatin photographic papers,) using my Holga Stereo pinhole camera. I would cut a paper negative the size of the negative size inside this camera. I then took several different photos, using the camera to vary the exposure time for each one. So far the longest exposure for me has been about 4 weeks. After making my exposure I would remove the photographic paper negative in subdued light and place it on my Epson Perfection V600 Scanner (any flat bed scanner should work), and scan the paper negative RGB at 800dpi. No dark-room is needed, no chemistry, no trays, and no fuss. You can experiment with different scanned file sizes to accommodate however large you expect to digitally print your results from the scan. What intrigues me about all of this is how the pinhole camera is continuing to record the outside scene on the paper negative as it changes, a process dependent on chance. The resulting image is of the past and present. Each moment is copied over the preceding one—a single image that embodies an ever-changing conclusion.

I have been surprised at the results from the images produced by such simple but primitive cameras. It is everything anti-technology, but has the capacity for wonderful visual effects that would be hard to achieve any other way. It reinforces the philosophy that sometimes less is more. 📷📷

## NSA Midwest Regional Meeting

10th 3D Stereoscopic Weekend

May 10, 2014

Canton Museum of Art

135 S. Broadway Street, Akron OH 44325

At Akron downtown, South of Cleveland OH

Trade Fair: John Waldsmith, PO Box 83, Sharon Center, OH 44274,  
(330) 239-2212, email: [vansywalsy@aol.com](mailto:vansywalsy@aol.com)

National Stereoscopic  
Association (NSA)



Programs: Jay Horowitz, [jay@geewitz.com](mailto:jay@geewitz.com)

NSA Regional Director: George Themelis,  
10243 Echo Hill Dr, Brecksville, OH 44141,  
(440) 666-4006, email: [drt-3d@live.com](mailto:drt-3d@live.com)

Ohio Stereo Photographic  
Society (OSPS)





# Is it Real, or is it Photoshop?

by David W. Allen

Several years ago I remember an article in a magazine showing pictures of OJ Simpson wearing some pink bunny rabbit kiddy slippers and the identical picture again, of OJ this time wearing colorful cowboy boots. There was a third identical picture of OJ wearing fine dress shoes. Each of the images looked as real as a crisp new \$10 bill. It seemed in OJ's trial, there was a question whether his shoes had made the footprints found near the crime scene. This identical picture of him wearing the same style of shoes was offered as evidence in the trial. The point of the article was that with Photoshop and some expert cloning, a good technician could dress OJ in any pair of shoes he desired. The altered picture of OJ appeared to be the real thing, "just like an authentic \$10 bill".

In all of these 3-D images, I have taken the challenge of making the image, either real or imaginary, look as real as possible.

The first image, "The Edge of the Earth" was inspired when I was in Brazil at Iwazu Falls. The cascading Iwazu River pouring over the edge into the abyss below reminded me of what the sailors of ancient times believed about the end of the flat world and how ships would fall off

the edge into nothingness if they went too far out to sea. To create this image, I had to paste a vista of the ocean over the trees and hills behind Iwazu's tremendous cataract. I had to add some ships of the era; in peril, past the point of return and going over the edge. The images of ships were originally flat so I had to add depth to them using Photoshop. The other additions to improve the effect were to add the text and a mist of spray over the ship closest to the precipice.

Another image, "Adding a New 1st Floor" was inspired when I noticed a crane next to a four story building probably installing a new air conditioning unit on top of the roof. It looked as though the crane was going to lift the whole building as if a contractor was adding a new 1st floor, "the hard way". It was easy to crop out the 1st floor part of the building but what to clone in was the challenge. I had to add in what I imagined the exposed left wall of the standing building would look like and add in a view for the background landscape where the 1st floor had been removed. I needed workmen and something to hold up the building when the crane let it back down again. If you look closely, there is a worker next to the front of

the crane, whom I cloned and duplicated for the new work crew. I added them facing right or left as desired and adjusted their arms and colors to look as real as possible. The day was horribly overcast so the image had to be pumped for color, saturation and contrast.

"Spiderman" had a similar beginning. There was a large garden spider that made its web on the bushes next to our front sidewalk. As it was after dark, I set up a light and took this back illuminated image. When my wife saw the picture she cringed and suggested that I should put Spiderman on the web to make the image more interesting. I took her suggestion and searched the internet for an image of Spiderman. The image I found had Spiderman swinging from a building but in the opposite perspective. I had to crop him out of the original image and flip his image horizontally. I adjusted the depth of each part of Spiderman's body as the original image had his front leg large and appearing close up. His hand was real small and back behind. I made his hand look like it was actually grasping the web and his foot resting on the web. I carefully put Spiderman right over the image of the creepy real spider. The next difficult thing to do was to place the word "Spiderman" in back of the web and carefully mask the web with the proper opacity so it would look normal. The web shooting from Spiderman's wrist is a copy of one of the radial web segments and adjusted in 3-D to appear coming out of the window.

"Weeding the Back Yard" was simple. A tree remover was actually topping a tall pine tree in this back yard when I took the original picture. I had a hypo image of a dandelion, taken with my camera setting on the ground aimed up at the curved stem. The dandelion actually had already seeded out, so I cut off the ball of seeds and cloned in a new yellow flower head on the end of the stem. I then cropped out the pine tree of the original picture and cloned in the flowered dandelion into the same location in the back yard. Of

.....  
*"Adding A New First Floor" was created in late 2010 and received an HM in a PSA exhibition.*





.....  
*"The Edge of the Earth"*  
 was created in late 2002  
 and has been accepted  
 in three PSA exhibitions.  
 .....



.....  
*"Spiderman"* was first  
 created in late 2002 and  
 then updated in 2012. It  
 received an HM in an ISU  
 exhibition and was  
 accepted in four PSA  
 exhibitions.  
 .....



.....  
*"Weeding the Back  
 Yard"* was created in  
 2010 and was accepted  
 in 4 PSA Exhibitions,  
 receiving an HM.  
 .....



course there were a few things I had to fix; like the position of the "dandelion" topper on the stem and the trees in the background as the cropped out pine tree was much wider than the cloned in dandelion stem.

"Quality Watch Repair" was one of my first efforts. Ray and I took turns photographing each other in the

poses I needed. I stood holding the crowbar, arms raised, and he took a Cha-Cha image of me. As it took Ray some time to take the Cha-Cha image, I got tired holding up the bar and it sagged between the left and right exposures. Ray was a little more comfortable and the Cha-Cha image I took was just fine. I took several views of the old Verge pocket watch

and surroundings and this one was the best. When I fixed the sagging crow bar in Photoshop and positioned the crowbar up to the balance wheel of the watch, it looked like I was just standing there holding a crowbar. I had to bend my body forward with Photoshop to make it look like I was leaning in and pulling against the bar. When I put



Ray in the image and moved the pneumatic lug wrench up touching the clock winder, Ray's head appeared to be inside the space of the clock. I had to bring his image forward so his head did not impinge the clock movement. The large spring in front was conflicting with Ray's leg and the air hose just stopped where the original image of Ray ended. I had to clone out the end of the spring making sure that the dots of the floor kept the floor looking flat. I had to arrange the air hose to go under the clock for a more normal look. The image still looked artificial because there were no shadows for Ray or myself. Making shadows on a 2-D image takes skill, but on a 3-D image making shadows is even harder. The shadow has to appear correct on the surface where it falls and the shadow must be the same in both the left and right images.

"A Red Bug in a Flower" was the first tongue-in-cheek composition I did. I have seen many good 3-D

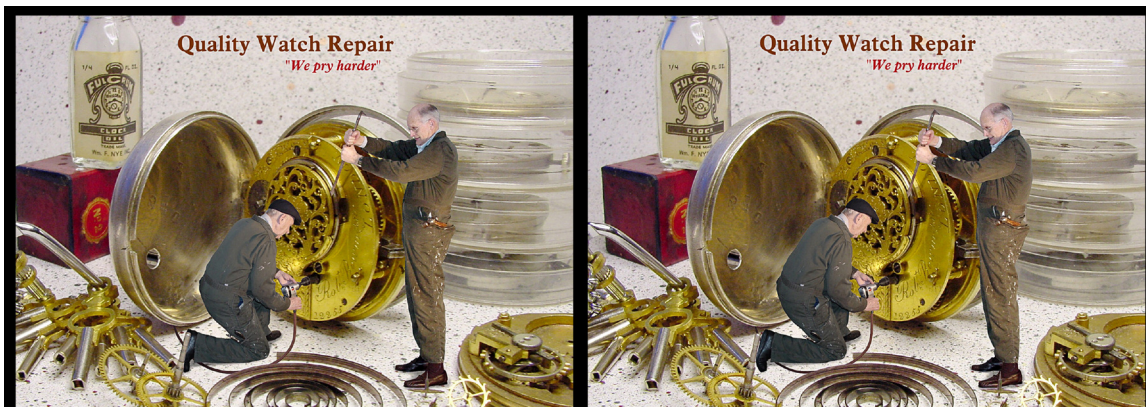
images of a bee or butterfly in a flower. Flowers and insects are always good subjects. Somehow I got the idea that a "VW bug" in a flower would add a little humor to the bug in a flower theme. I have attempted three or four images on this theme, but this one is the best. When I took the image of the VW in the parking lot at work, I had to stand on top of the hood of my car to get the right perspective for the combined images. The original VW was yellow. The flower was a gift from me to my wife and she has never forgiven me for using "her" flower in one of my 3-D images. She doesn't appreciate my efforts in 3-D photography. The cloning was quite straight forward as all the images were already in 3-D. The hard things were adding the transparent wings in 3-D, changing the color of the VW and using the correct opacity of the windows in the VW to see the flower in the background.

"Simple Simon Fishing" is a takeoff of the nursery rhyme of that name.

Changed to fit my image, the rhyme might go:

*Simple Simon went a fishing,  
boy was he a gink.  
For all the water he could find,  
was in the bathroom sink.*

I suggested to my grandson how cool it would be to have a picture of "Simple Simon" setting on the faucet trying to catch some fish out of the sink. He said he would be glad to be my Simple Simon subject. I dressed him in the old hill-billy hat, a red shirt and he took off his shoes. We found a long willow for a fishing pole and he sat on a long plank cantilevered out like a diving board. I purchased just one photogenic goldfish (only 49 cents) from a pet store. They insisted that I needed a new fish bowl, some colored sea shells for the bottom, some fish food, something to dechlorinate the water, a net to extract my new pet when I changed the water and a little instruction book "Caring For Your Goldfish" (total about \$15.00). I didn't have the heart to tell the clerk



"Quality Watch Repair" was created in early 2003 and is my most successful image. It has been exhibited 17 times out of 17 times entered and has received four PSA Gold medals, two PSA 2nds, three PSA HMs, and seven acceptances plus the PSA Picture of the year award in 2008.



"A Red Bug in A Flower" was created in early 2003 and has been exhibited 12 times out of 13 entries. It has received a 2nd, a 3rd, an HM, and seven acceptances plus the SSA Humor award and a special Oakland Exhibition award.



.....  
*"Simple Simon Fishing"*  
 was created in late 2011  
 and has been exhibited  
 11 times in 11 exhibi-  
 tions entered. It has  
 received one PSA Gold  
 medal, one 3rd, three  
 HMs, and five  
 acceptances.  
 .....



.....  
*"Domicile Dragon  
 Defense"* was created in  
 late 2013 and has won  
 a 2nd in PSA exhibitions.  
 (See SW Vol. 38 No. 5  
 page 12 for the use of  
 this same dragon in the  
 2013 ISU Congress  
 logo.)  
 .....



that I only wanted to take a few pictures. Anyway, the fish died the day after I took ten images of it swimming around in the sink, probably too much excitement for the poor little thing. The light house decorations are my wife's and the sight of them setting there on the cabinet inspired me to do this image. As can be seen, I cloned in my grandson setting on the spout of the water faucet. The sink and lighthouses were photographed at the same time as the ten exposures of the "one" fish swimming around and around. The scene at the beach had several people in it and they had to be cloned out. The lay of the sand didn't quite match the level of the sink so I had to warp the sand level to match the sink. The shadows of the lighthouses were also a task as the sun at the beach didn't have any

structures to cast shadows where I needed them. There was a lot of minor tweaking here and there to fix things to look good in the final 3-D image.

"Domicile Dragon Defense" was inspired by some interesting volcanic formations I found at Craters of the Moon State Park in Idaho. The cave in the image was actually a small alcove in the wall of a lava vent and only about 30" wide. I had to black out the center part of the alcove image to make it appear as a dark cave entrance. The right caveman was a flat image of a caveman holding a spear and I had to crop it out and convert it to 3-D. The other caveman image was also converted to 3-D and came from a panorama of a caveman chipping a rock to make flint spear points. The dragon is a bronze statue on the Dragon Bridge

in Ljubljana, Slovenia. It was setting atop one of the four corner posts of the bridge. I had to do a lot of modifications to make the sitting dragon appear to be flying. The original image of the dragon was taken almost broadside. I had to change the depth to make it appear to be flying into the cave entrance. The back legs were sitting flat on the top of the bridge and had to be bent back in a more flying attitude. The claws, mouth and fangs were exaggerated to be more threatening. Care was taken to make the dragon's front foot barely touch the edge of the cave floor and a rough shadow was added near the foot. The wings were so wide that they spread out behind the rock on the left of the image and the wing tip had to be cropped to appear behind the rock. 🏠



# Robert D. Hamilton, Ph.G. Druggist – Stereographer

by Kent Bedford

Eighteen months ago I had never heard of Robert Hamilton nor seen any of his stereo views. I am interested in the history of my hometown of Canton, Ohio and early in 2012 I attended an auction filled with Canton memorabilia. Among the items were a few early 1900s amateur stereo views. There were scenes in and around Canton that I had never seen before in photographs, let alone in stereo. For an amateur, the views were fairly good. I had to try to get them!

I didn't get the winning bid but a few weeks later I bought the views from the lucky bidder who *did* get them. Over the course of the next year, from several other sources, I acquired just over 300 views including several Kodak sample views of Western scenes advertising Velox paper and the Hawk Eye stereo camera. All of the views date from approximately 1905 through 1915.

Fig. 1.

Robert Hamilton was born in 1880 in Latrobe, PA and came to Canton in 1898. He attended Ohio Northern University and received a degree in pharmacy (class of 1900). After graduation, he worked for several drug stores and by 1907 had his own drug store (Fig. 1). His store was next door to a popular hotel, The McKinley, and was very successful.

Several of his ads (Figs. 2 & 3) show that his store had much in common with today's drug stores. Not only did Hamilton sell pharmaceuticals, but also sporting goods, photographic supplies, cameras and film developing, which explains the Kodak sample views. Fig. 3 is from September 29, 1907, the day before the McKinley Monument was dedi-

Fig. 2.

CANTON 1914 DIRECTORY 411

HAMILTON ROBERT D Ph G [Amanda A], druggist 322 Market ave S, res 224 Wells ave S W

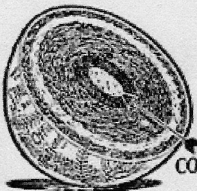
**ROBERT D. HAMILTON, Ph.G.**  
(Registered Pharmacist)

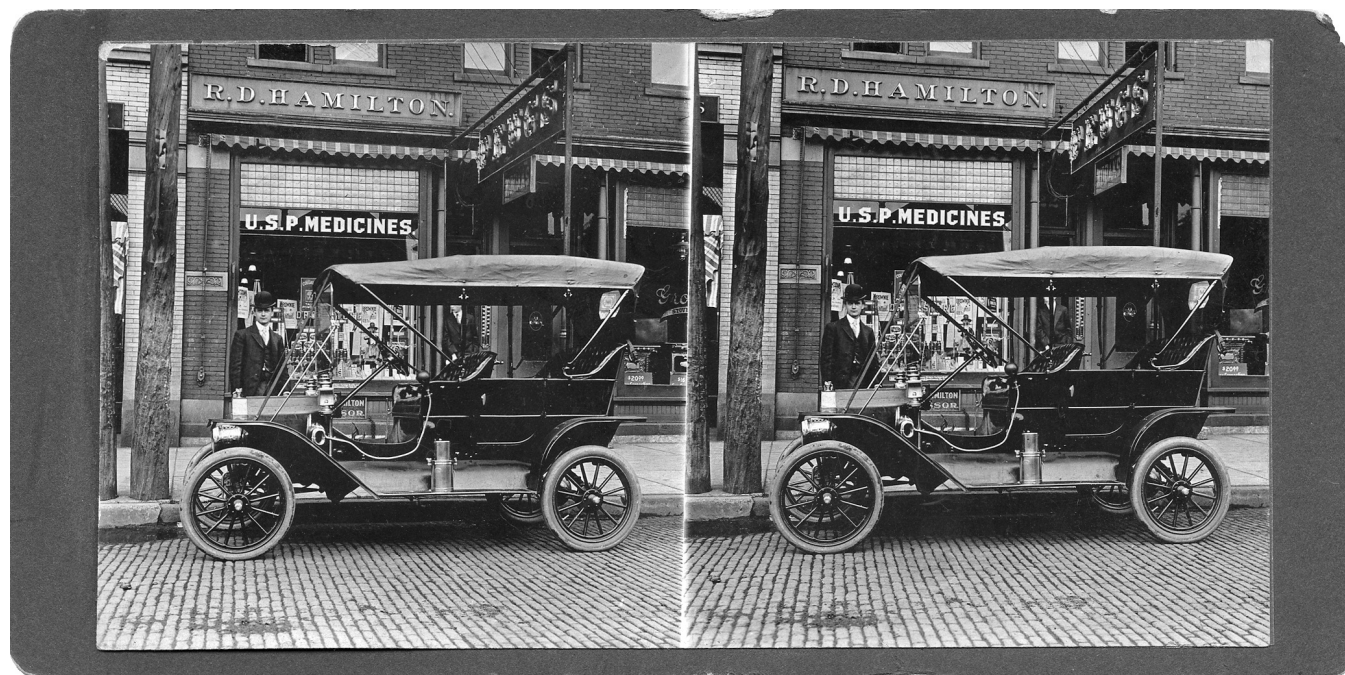
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cated. This was a major event in Canton's history. He was prepared to supply film to the thousands of visitors there for the dedication.

Like the drugstores of my childhood (a baby boomer), Hamilton's store also had a soda fountain. Fig. 4 shows Hamilton's older brother Roy, a foreman at a local factory, being refreshed. The sign on the wall behind him is a Coke collector's dream because one in that condition and age (c. 1905) would now be worth thousands.

Like any amateur photographer, most of his stereos were of family. Fig. 5 has Robert and his son and daughter standing by their shiny (as yet unidentified model) auto in 1911. Fig. 6 is my favorite family stereo. The image is Christmas about 1915. Toy collectors would love to have the dry cell battery-powered electric train on the floor or even the large, expensive for the day, doll that his daughter holds. Santa was very good to these two children!

He also recorded their vacation trips. Places as diverse as Niagara Falls, Garfield Monument in Cleveland, Beaver Falls, PA and Cedar Point Amusement Park in Sandusky, Ohio. Fig. 7 shows the steamer *R.B. Hayes* that traveled between Sandusky and Cedar Point.

Hamilton documented special events that occurred around Canton. Fig. 8 shows an early biplane at an air show held at the Stark County

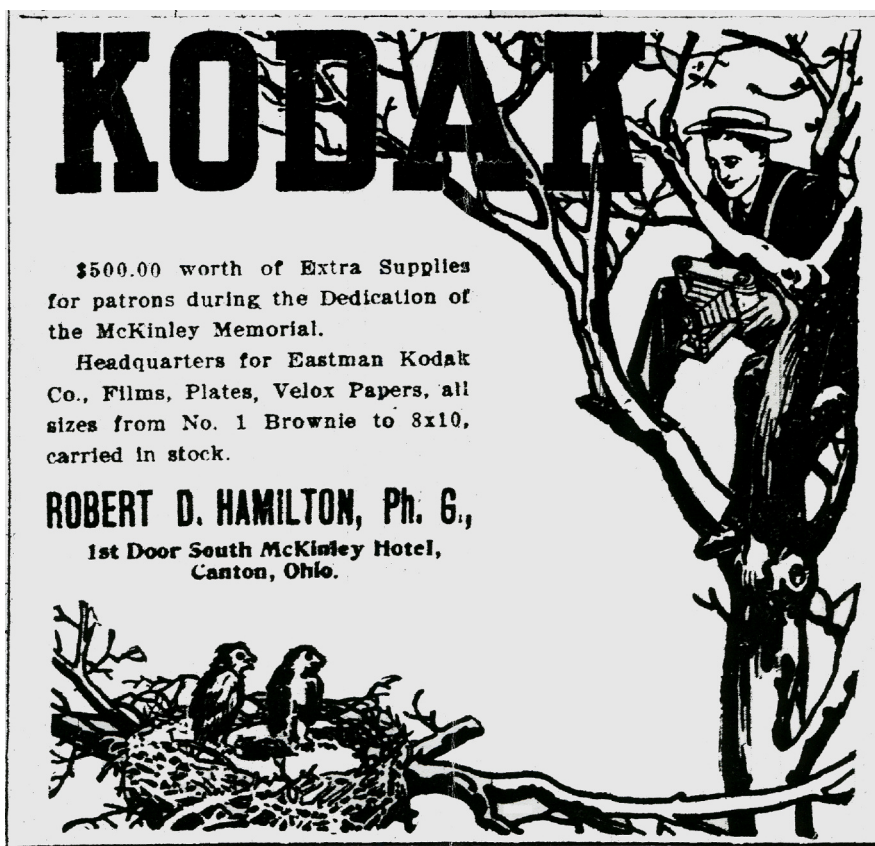


Fig. 3.

Fairgrounds, just west of Canton, in September 1911, which featured famed aviator Harry Atwood.

Held at the fairgrounds on Sunday, July 14, 1912, was an auto race featuring drivers Robert Burman and Harry Kyle. The race was stopped early by the county sheriff because

it violated Sunday "Blue Laws."

The crowd of 4,000 was livid, telling the sheriff he could kiss his reelection goodbye. The drivers were fined a total of \$27.50. Fig. 9 shows driver Robert Burman standing by his 200 H.P. "Blitzen Benz" car that set speed records at Daytona Beach and Indianapolis the year before. By the time

Fig. 4.





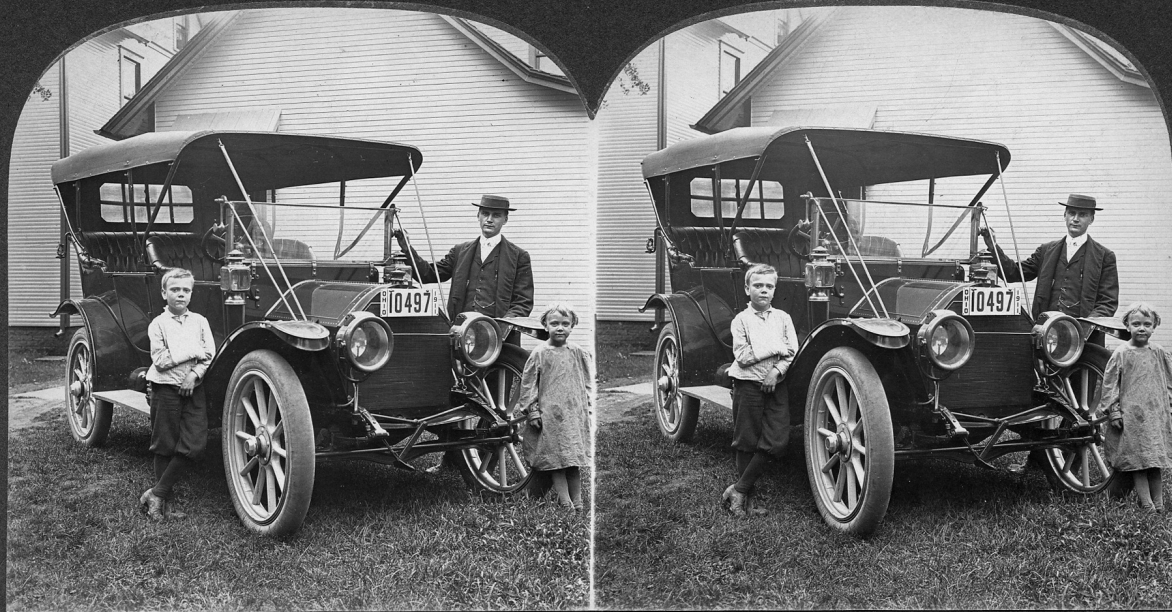


Fig. 5.



Fig. 6.



Fig. 7.



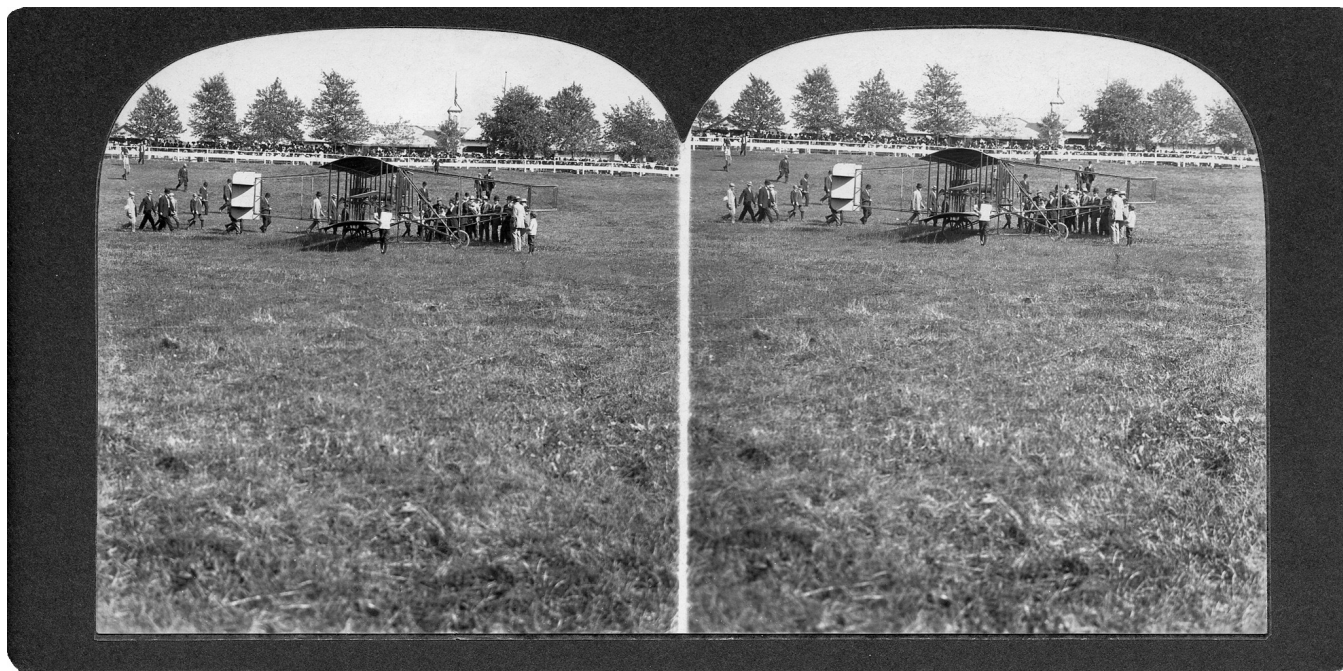


Fig. 8.

the race was stopped, Burman had beaten Barney Oldfield's record on the Canton track by 7.5 seconds. The view also shows one of Hamilton's two identification marks used on some of his views—either an embossed name on the front [lower right] or a rubber-stamped name and address on the reverse. Fig. 10 is a motorcycle race perhaps on the same day.

Fig. 11 is a coal gas filled balloon flown by the Canton Aero Club on October 21, 1908. This is one of four views showing this launch that can

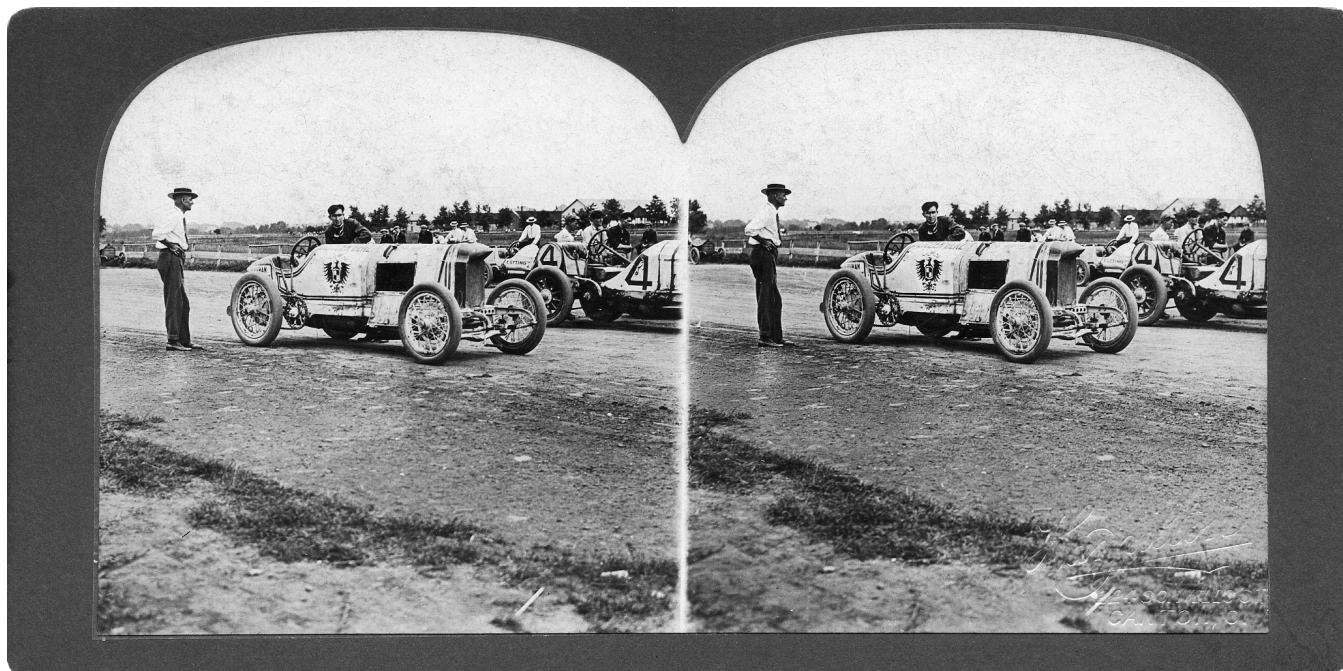
be seen in the McKinley Presidential Museum and Library. The museum had no idea who took these, who donated these copies, or even when they were donated. They were made using the original negatives.

One of the major events Hamilton photographed was the building of the McKinley Monument that was dedicated in 1907. Fig. 12 shows the monument in 1905. Other views show the land being graded by horses and train cars loaded with building stones on a siding. Fig. 13 is the

monument in 1910. Nice old Ford! Unfortunately, the beautiful reflecting pools were removed in the 1950s because of maintenance problems.

I consider myself very fortunate to have found these views and put them together once again in a collection where they belong. It's great to be able to see scenes of my hometown from over a century ago in the perspective of stereo. If Mr. Hamilton hadn't been a successful businessman, he could not have afforded the cost of stereo snapshots of his family and his community and we would

Fig. 9.





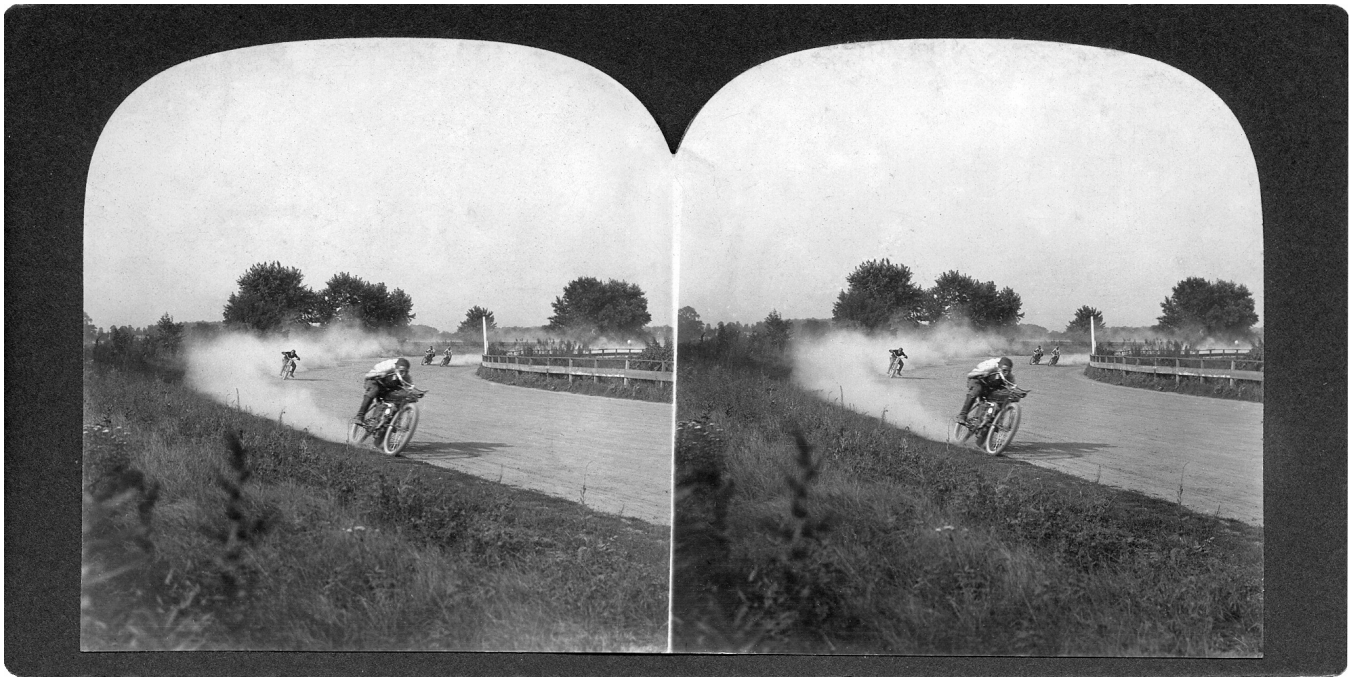


Fig. 10.

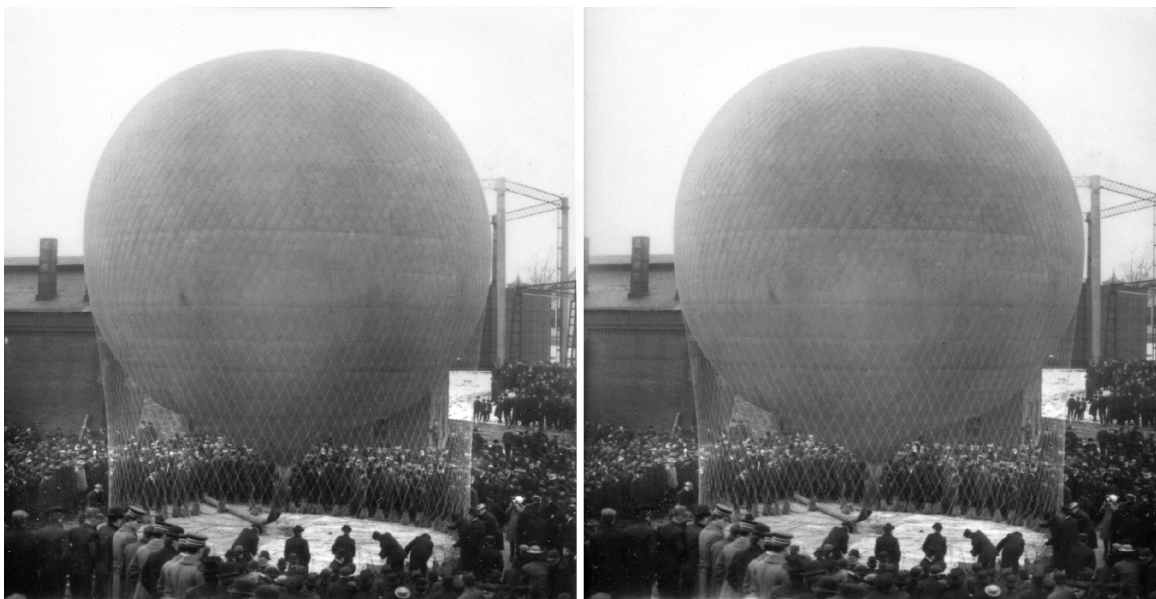


Fig. 11.

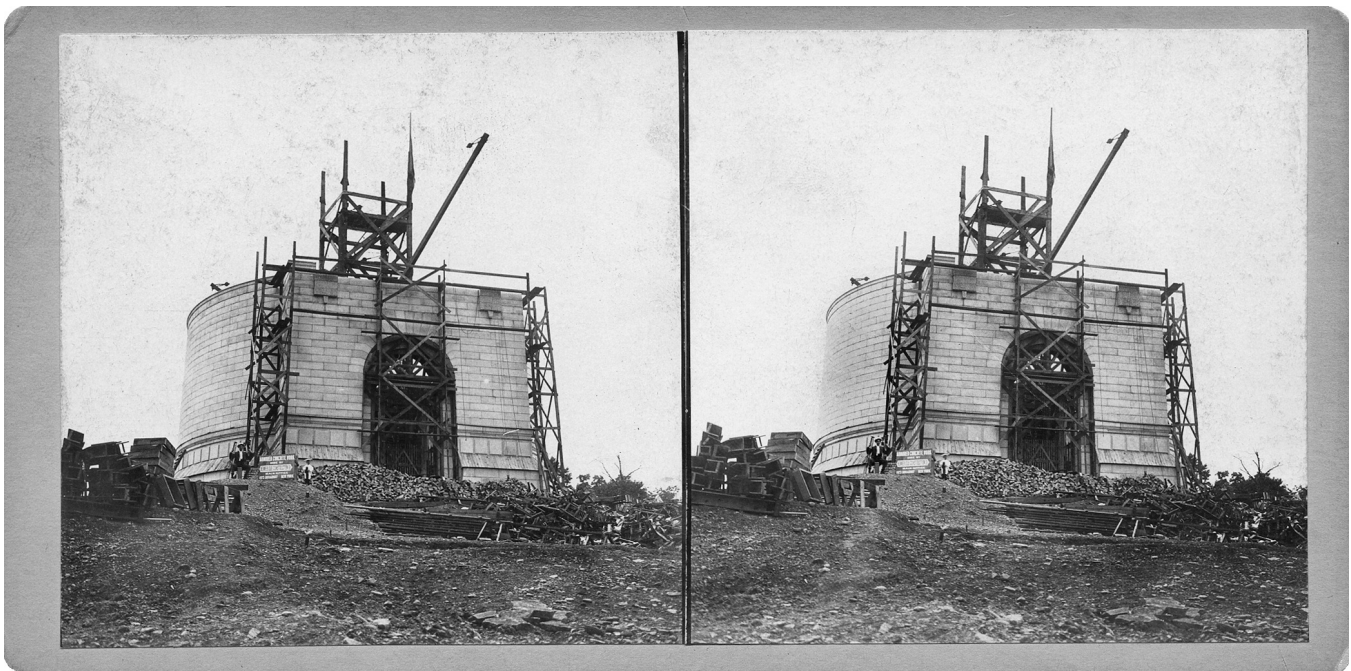


Fig. 12.



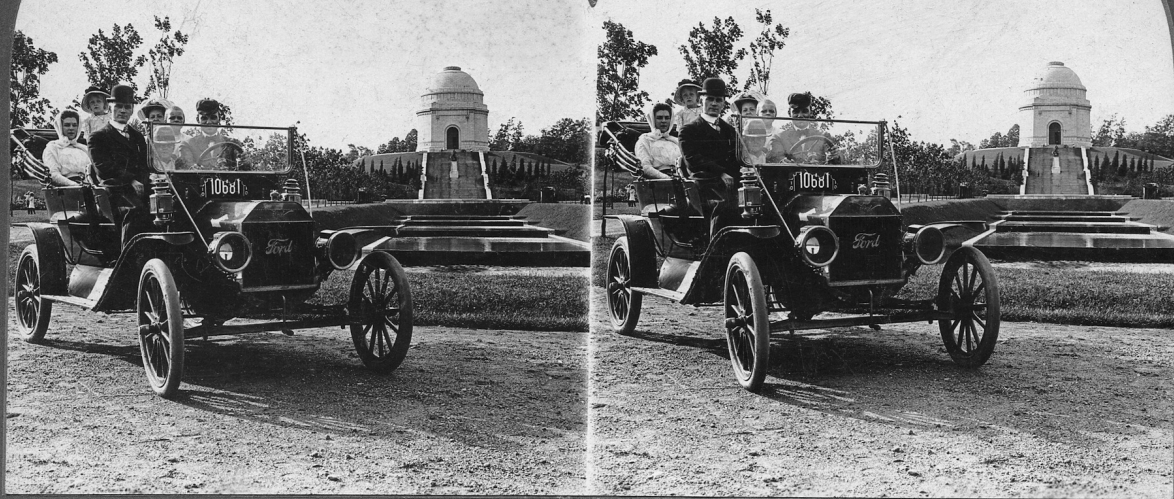


Fig. 13.

not have them today. Robert Hamilton passed away October 29, 1954, at 73 and is buried in North Lawn Cemetery in Canton.

The following people and organizations must be thanked for their

help in research, information and obtaining views: Jeffrey Hissong, Larry Moesle, Ray Bules, Chris Myer, Canton Classic Car Museum—Char

Lautzenheiser, director, and the McKinley Presidential Museum and Library - Kimberly Kenney, curator. 📺

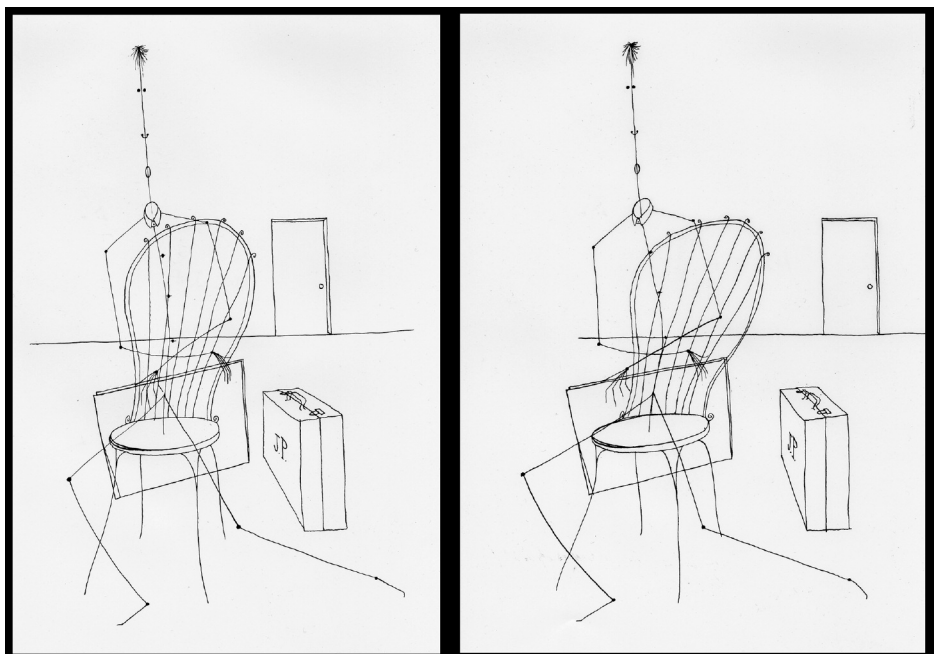
## Norman McLaren's 3-D Art

April, 2014 marks the centenary of the birth of filmmaker/animator Norman McLaren (1914–1991), a pioneer of 3-D filmmaking with his films *Now is the Time* and *Around is Around*, featured at the 1951 Festival of Britain. Part of the observance will include articles in a special issue of *Animation Journal*, [www.animationjournal.com](http://www.animationjournal.com).

In correspondence with McLaren in the 1970s and '80s, NSA member Hal Layer received several unpublished drawings and documents from the Canadian artist, which he is making available at <http://online.sfsu.edu/hl/NormanMcLaren.html>.

A sample of McLaren's very precise stereoscopic art is included here. His special contribution to 3-D cinema is discussed in Ray Zone's article (the title itself an homage to McLaren) "Now is the Time" in *Stereo World*

Vol. 36 No. 4 under the heading "Synthetic Space" on page 8 which observes, "McLaren's two 3-D films represent an artistic pinnacle for the



"Mr. J.P." by Norman McLaren, March, 1945 reveals his interest in stereoscopic art some years ahead of his 1951 animated 3-D films.

stereo cinema. Particularly because they were generated from flat materi-

al, McLaren's films highlight the synthetic nature of stereo cinema." 📺



## For Sale

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GOING OUT OF BUSINESS - Glamour to X-Rated 3D Realist slides and equipment for sale. We were the largest producer of this material since Ron Raffaelli. Over 100 models photographed by centerfold photographers from 1980's-2000. New site [risquephotos.net](http://risquephotos.net) now up to 70% off. Inventory includes: 3D and 35mm slides, uncut rolls, mounts, vintage B&W and current photos, so much more. Dealers Welcome [sales@risquephotos.net](mailto:sales@risquephotos.net)

JOIN THE INTERNET'S fastest growing, most active and progressive 3D forum, at [www.3dphoto.net/forum](http://www.3dphoto.net/forum). Learn, share and expand your 3D knowledge, keep abreast of new developments and join talented enthusiasts from around the world.

STEREOVIEW AUCTION PRICES. Only \$10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over \$50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

VISIT [www.stereoscopy.com/3d-books](http://www.stereoscopy.com/3d-books) and have a look into the three View-Master Collector's Guides: a total of 1,616 pages of View-Master information, including 96 color pages showing old V-M ads and 1,250 V-M packet covers.

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. [cave3D@msn.com](mailto:cave3D@msn.com).

As one of the benefits of membership, ANSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

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## Wanted

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, [dick@AlaskaWanted.com](mailto:dick@AlaskaWanted.com).

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, [cmautz@nccn.net](mailto:cmautz@nccn.net).

BLACK HILLS DAKOTA. Want views to illustrate

book on early days by photographers such as D.S. Mitchell, C.W. Stiff, Coules and McBride, Clark Angell, Pollock and Boyden, Justus Fey, F.J. Haynes, C.B. Manville, Ben Oppenheimer, C. Hamilton, C. Howard and others. Will "rent" or buy. Robert Kolbe, 1301 S Duluth Ave., Sioux Falls, SD 57105, (605) 360-0031.

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellison, Notman, Parks, or other fine photographers. Email Pierre Lavoie at [papiolavoie@hotmail.com](mailto:papiolavoie@hotmail.com) or call (418)440-7698.

## Wanted

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. [billleetle@juno.com](mailto:billleetle@juno.com) Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

F40 VERASCOPE for collection. Also need Iloca Rapid with 2.8 lenses. G. Van Horn, PO Box 207, Llano, CA 93544, (661) 261-9207.

HECKLE & JECKLE 3-D comics, Foreign language 3-D comics, rare 3-D comics and original 3-D comic artwork. Email Lawrence Kaufman - [kaufman3d@earthlink.net](mailto:kaufman3d@earthlink.net) or call 951-642-0691.

HENSEL VIEWS wanted. He worked in Port Jervis NY and Hawley PA. Send details to D. Wood, PO Box 838, Milford PA 18337, [cdwood@ptd.net](mailto:cdwood@ptd.net).

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

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NEUSCHWANSTEIN View-Master reel (1509 D) in excellent to new condition. [hornsth@frontier.com](mailto:hornsth@frontier.com) State price and condition.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, [cynthiaelyce@earthlink.net](mailto:cynthiaelyce@earthlink.net).

SEEKING ANY TYPE IMAGES by Joseph Weekes/Weeks of NYC, Albany NY, Norwich CT, possibly Illinois or Kansas, 1850-1875. Stereoviews, CDVs, daguerreotypes, etc. Rocketito, PO Box 5540, Victoria TX 77903. [Rocketito@suddenlink.net](mailto:Rocketito@suddenlink.net).

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREOVIEWS OF THE DANISH West Indies (DWI) of Virgin Islands (St. Thomas, St. Croix or St. John/JAN). Also views by "Holt & Gray." Contact: Michael Sheen, 6249 Frydenaaj - 49, St. Thomas, U.S.V.I. 00802-1403, (340) 714-1884 or [mosheen@islands.vi](mailto:mosheen@islands.vi).

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to [dsundman@LittletonCoin.com](mailto:dsundman@LittletonCoin.com), or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WHITE-ON-BLACK lithographic paper views of geometric shapes, objects, sculpture, etc., especially those with blue backs #1-20 for purchase or publication. Email jpegs to Jan Schimmelman, [schmmel@oakland.edu](mailto:schmmel@oakland.edu).

WILL PAY FOR LENTICULARS of any type. If you have 3D pictures of any type I will pay cash for them. William Boldyreff, 6677 E Bogardus St, Pellston, MI 49769, (231) 539-3038, email [wmbold@yahoo.com](mailto:wmbold@yahoo.com).

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at [william.england@web.de](mailto:william.england@web.de).

## 2014 Image of War Seminar in Fredericksburg



Registration is open for the 14th Annual *Image of War* Seminar sponsored by the Center for Civil War Photography. This year's seminar will be in Fredericksburg, VA Oct. 10-12, 2014. Highlights include: A special 4-D and wet plate experience on the actual Brompton grounds at Marye's Heights, photo-based battlefield experiences at Fredericksburg, Chancellorsville, Wilderness, Spotsylvania and North Anna, 3-D presentations, indoor and on-the-field, banquet and the CCWP raffle/auction, Walking tours of the Sunken Road, downtown Fredericksburg, Jackson's wounding, Saunder's field and more. For details, see [www.civilwarphotography.org](http://www.civilwarphotography.org).

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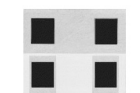


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#10 COVER / BROCHURE (4 3/8" x 9 5/8")	per 50:	\$12	case of 500:	\$110
5" x 7"	per 50:	\$10	case of 200:	\$35
BOUDOIR (5 1/2" X 8 1/2")	per 25:	\$9	case of 500:	\$110
8" x 10"	per 25:	\$10	case of 200:	\$65
8 1/2" X 11"	per 25:	\$11	case of 200:	\$80
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# Y'all Come By!

The plans for 3D-Con 2014 are continually developing. Phyllis Maslin is working with a Civil War re-enactor from Murfreesboro to provide a photo shoot at the Sam Davis plantation on Tuesday from 2 pm to 5:30 pm. You may recall the re-enactment show that Phyllis and Rich Dubnow did a couple years ago—she knows what is required for good images.

Phyllis has also worked her NW charm on the southerners at the Sam Davis House and gotten permission to photograph inside the house (no flash allowed). There will be special prizes in the on-site competition for Sam Davis photos.

The number of vintage stereoview card dealers should be the largest in many years due to the location and better promotion. So if you are tired of buying a \$6 card and paying \$3.99 postage, come on by (or is that "buy"?).

If you have ever wondered about what "they" are doing for the convention, just look in the mirror and ask. Unlike the PSA, the NSA has no staff. The conventions are jammed with great 3-D because lots of people contribute their time and efforts.

If creating a Stereo Theater show isn't your thing, no problem. The on-site competition has become a real opportunity and inspiration—many on-site images are showing up later in club competitions and PSA exhibitions. The Art Gallery is a venue to share your creative work in all formats. There are SIGs (Special Interest Groups) which allow you to share a variety of topics. Or you might want to share something in a workshop.

Even if you aren't able to attend, you can still share with your 3-D mates.



Not every tour scheduled for 3D-Con 2014 involves museums or historical locations. The Mayday Brewery staff, seen here, awaits NSA members for drinks, a tour and a BBQ buffet Sunday evening, July 13.

Enter cards, modern or vintage, in the card competition. Enter images in the member showcase. Or enter the PSA-recognized 2014 Stereoscopic Society of America Exhibition. Or consign some surplus 3-D items to the Spotlight Auction.

If you have an idea for something that you would like to do or have done, please contact me at [whmoll@aol.com](mailto:whmoll@aol.com) or 423-702-5779. I get many inquiries and can get people connected to do something together that they might not be able to do by themselves. Or post a comment or question on the NSA Facebook page (on Facebook search for "NSA 3D" to avoid that other "NSA")

The purchase of new projection equipment has taken an interesting turn. We will keep you posted on this, but the best way to find out all about it is to make plans to attend the convention.

See [www.3d-con.com](http://www.3d-con.com) for details on registration and how to participate in any of the events mentioned above.

See you at 3D-Con 2014, the 40th Annual NSA Convention, July 8-14, at the Embassy Suites Hotel and Convention Center, Murfreesboro, TN!

—Bill Moll ☐☐



Logo by Rob Ellis



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